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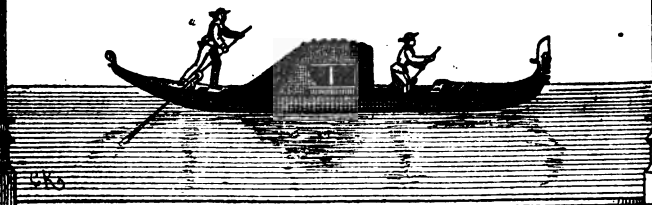
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# A WEEK IN VENICE

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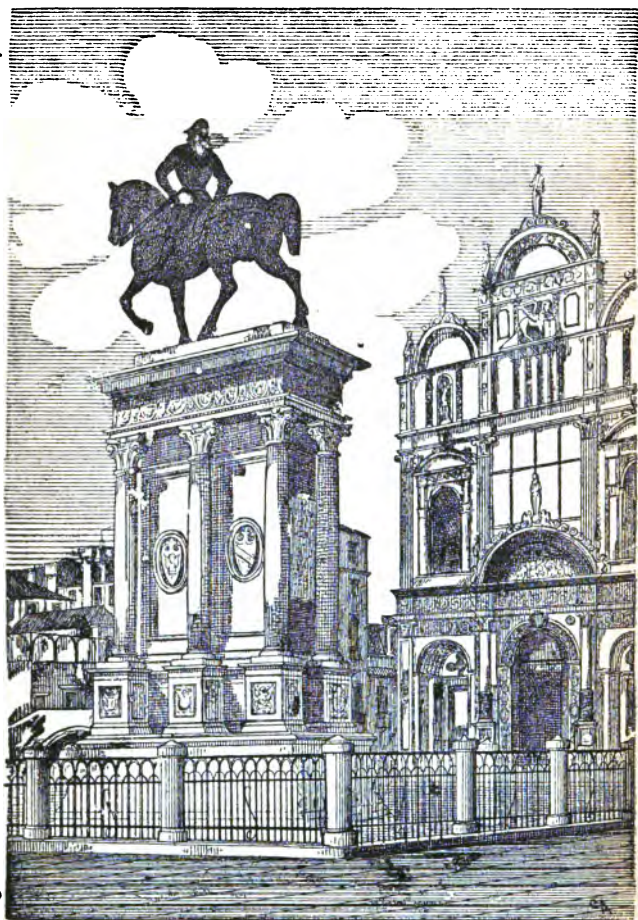


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# A WEEK IN VENICE

A COMPLETE GUIDE-BOOK TO THE CITY

AND

ITS ENVIRONS.

With two maps and numerous Illustrations.

**FOURTH EDITION**

REVISED AND ENLARGED.



VENICE

PUBLISHED AND SOLD BY COLOMBO CORN AND SON

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## HISTORICAL NOTICE

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Venice was founded in the beginning of the 5<sup>th</sup> century. A church, dedicated to San Giacomo (St. James), was built on the island of Rialto — the oldest part of Venice — as early as the year 441. The first settlers were refugees, most of them inhabitants of Padua, Altino, Concordia, Oderzo and other towns, driven into exile by the Barbarians, i. e. the soldiers of Attila. Struck with horror at the fall of Aquileia, not a stone of which was left standing, they despaired of finding safety on the dry land and sought it in the sea among those reefs of sand and mud embankments which had accumulated at the mouths of the Adige, the Brenta, the Sile, and other streams and rivers north of the Po, in what are now called the Lagoons of the Adriatic. During the greater part of the 5<sup>th</sup> century Venice was a colony of Padua and was governed by Consuls sent from the mother city. In 473 it became a Republic, chose its own rulers, who were called Tribunes, and framed new laws for itself. The Tribunes were elected every year; each island had a right to one of these officers. In 697 it was found advisable to place the supreme power in one hand. A Doge or Duke was elected, — and elected for life. He was nominally the president of a Republic, but his dignity

was almost royal. He elected all his own ministers and advisers, and could make peace or war at his own pleasure; nay he had a *veto* which could make him a tyrant if he chose to abuse his power. The first Doge of Venice was Paolo Luca Anafesto. He reigned twenty years and was succeeded by Marcello Tegalliano who died in 726. The third Doge — Fabrizio Urso — was assassinated. A. D. 737 in a public disturbance of which his arrogance and tyranny were the cause. This form of government was now abolished and annual rulers, called *Masters of the Militia* (*Maestri della Milizia*) were elected and finally done away with in 742. In this year the Doges were restored to power in the person of Deodato Ipato and continued to reign or preside over Venice till the year 1797 when the last of the race — Lodovico Manin — was deposed and the Republic destroyed by Napoleon Buonaparte. Manin was the Hundred and Twenty Second Doge of the Republic.

During the reign of Doge Giustiniani, namely in the year 828, the body of St. Mark the Evangelist was brought to Venice from Alexandria in Egypt and became the Patron Saint of the Republic. His lion — the winged beast of the Apocalypse — was emblazoned on her flags and on her official buildings, ships &c.; while all the money coined at the mint bore on one side the Lion of St. Mark and on the other the portrait of the reigning Doge.

The Venetians soon distinguished themselves as merchants and traders. From being traders they became conquerors and sea-captains. Many Doges distinguished themselves as generals and admirals. The Doge-ship was sometimes bestowed on brave men irrespective of their birth; but nobility and wealth were always considered to be the real stepping stones to power.

In the 11<sup>th</sup> and 12<sup>th</sup> centuries the Venetians defeated the Turks in Syria, and the Greeks in the Peloponnesus (now known as the Morea) and the Egean Sea; gained victories in Dalmatia over the kings of Hungary; and finally annexed that province as well as Istria and Croatia. In 1177 the Venetians espoused the cause of Pope Alexander the Third, then at feud with the Emperor Federico Barbarossa. The Doge of that year was Sebastiano Ziani who brought about a reconciliation of the rival potentates, Barbarossa kneeling to the Pope on the threshold of St. Mark's cathedral. The place where he knelt is marked by a stone with an inscription. Tradition says that the Emperor Barbarossa was proud, but that his pride was over-topped: "Not to you, but to St. Peter!", whispered the kneeling man. "*Et mihi et Petro*," cried the Pope with a smile. This event took place on the 23<sup>rd</sup> July 1177.

The ceremony of marrying the Adriatic was first established at the end of the 10<sup>th</sup> century during the reign of Pietro Urseolo the 2<sup>nd</sup>. It took place on Ascension Day some distance from the Lido off the deck of the Bucentaur, and continued so to take place till the fall of the Republic. A gold ring was thrown into the sea every year so that the Adriatic must have been married at least seven hundred times! No one seems to have found these rings. A poet writing on this subject says that the sea, though as fickle as a woman, will not part with her husbands' gifts.

In 1204 Enrico Dandolo, that grand old Doge of whom Byron has spoken in *Childe Harold*, conquered Constantinople. He was eighty years of age. He did not lay down his sword or his sceptre till he had subdued the Islands of the archipelago, as well as Candia and the Peloponnesus. In 1355 Marino Faliero lost his head

for treason against the state; the day the 15<sup>th</sup> of April. So thoroughly was he decapitated that his portrait was not allowed to exist. That, too, was beheaded! Its place in the portrait gallery is covered with black with an inscription. Other Doges were stabbed, poisoned and deprived of sight. No other Doge was publicly executed either before or since.

The province of Venetia was absorbed by the republic of Venice in the 14<sup>th</sup> and 15<sup>th</sup> centuries. Cyprus was added soon afterwards, the queen thereof — Catherine Cornaro — taking a palace on the Grand Canal.

Venice reached the climax of her power and splendour at the end of the 16<sup>th</sup> century. In the 17<sup>th</sup> and 18<sup>th</sup> centuries she lost Cyprus, Candia, and the Peloponesus. She had suffered severely by the discovery of America and the Cape of Good Hope, and her position as a commercial city was no longer so central as heretofore. In 1797 Venice and a great part of Venetia was conquered by Napoleon Buonaparte and handed over to Austria. In 1848 a revolution broke out and Venice again became a Republic under the Dictatorship of Daniel Manin, defending herself for seventeen months against the Austrian army. In 1849 the invaders re-conquered the city, and held it along with the province of Venetia till the summer of 1866 when it was ceded to France as a consequence of the Austriam war with Prussia and Italy, and finally in the autumn of the same year to Victor Emmanuel.

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# A WEEK IN VENICE.

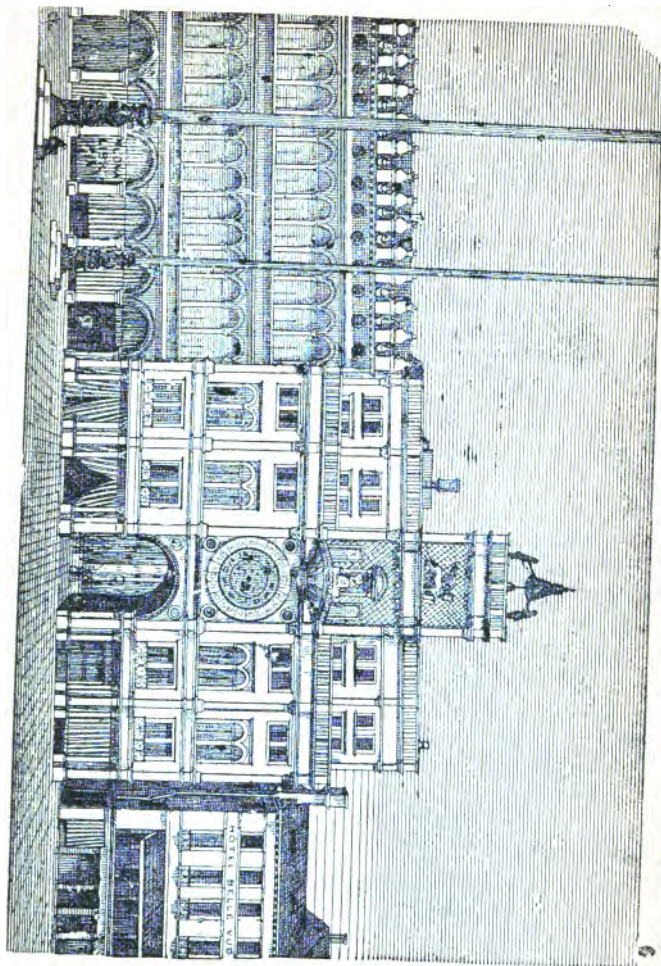
## FIRST DAY.

Piazza S. Marco. — The Old Procuratie. — The Clock-Tower. — The New Procuratie. The Campanile. — Terrace under the Campanile. — Standard Poles of the Republic. — New wing of the Palazzo Reale. — Cathedral of St. Mark. — Piazzetta. — Royal Garden. — The Doge's Palace. — Old Library. — The Mint. — The Ponte della Paglia and the Bridge of Sighs. — The Prisons. — Piazzetta dei Leoni. — Church of St. Basso — Patriarchal Palace. — Palazzo Trevisan. — Church of St. Zacaria. — Church of St. Giovanni Novo. — Palazzo Grimani. — Palazzo Malipiero. — Palazzo Querini. — Palazzo Ruzzini, now Priuli. — Church of S.ta Maria Formosa. — Ponte del Paradiso. — Church of St. Lio. — Church of the Fava. — Palazzo Giustinian, now Faccanon.

**The Piazza San Marco.** — This is one of the finest squares in the world; not the largest, — for Trafalgar Square is larger. — or the most regular, — for it is crooked compared with the Place de la Concorde, — but it defies London and Paris to produce its equal. One Venice, one sun, and one Piazza San Marco! This is the boast of the Venetians. It is like the *bon-mot* of the Neapolitans: — “See Naples and Die.” But those who have seen the City of the Doges may be pardoned if they exclaim in the fullness of their hearts: — See Venice and Live!”

**St. Mark's Square** is divided into two compartments: — the Piazza and the Piazzetta. The former is enclosed by the cathedral, the Old and New Procuratie and the New Wing of the Palazzo Reale. The latter is a branch of the Square and leads down to the sea, having on one side of it the Old Library of Sansóvino (a continuation of the New Procuratie) and on the other the Doge's Palace. The Molo with its two red granite columns is a part of the Piazzetta. The bridge beyond the Doge's Palace — called the Ponte della Paglia — commands a view of the prisons and the Bridge of Sighs.

**The old Procuratie** (*Procuratie vecchie*). These buildings extend from the Clock Tower to the new wing of the Palazzo Reale. The first and second tiers were built by *Pietro Lombardo*, who flourished in the fifteenth century; the third tier by *Guglielmo*



The Clock Tower.

*Bergamasco* A. D. 1517. The style of the architecture is that of the Renaissance. Before the new Procuratie were built, they were the residence of the Procurators of St. Mark, some of whom were superintendents of the Cathedral, or as it was called in those days the *Basilica di S. Marco*, for the church did not become cathedral till the year 1815 up to which date the Patriarch held his seat in San Pietro, near the Public Gardens.

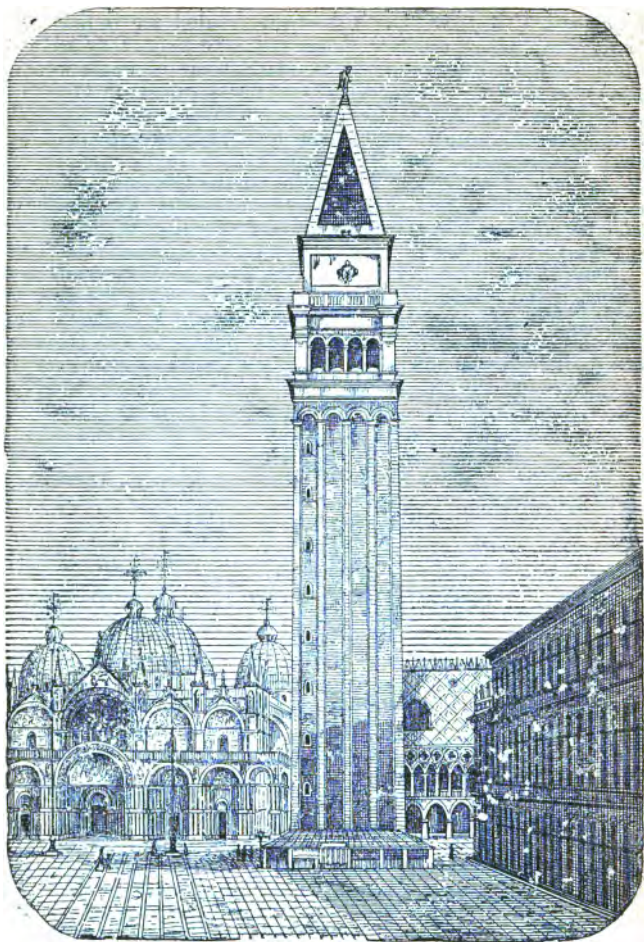
At the end of the old Procuratie on the left hand side under the portico called *l'Arco Celeste* there is to be seen. The *Bacino Orseolo* the name of which is taken from the Doge of the same name. This is a very good position for landing with gondolas to the square.

**The Clock Tower** (*Torre dell'Orologio*). — The architects are *Giampaolo* and *Giàncarlo Rinaldo da Reggio*, 1499; the style that of the Renaissance. On the façade is a clock which marks the hours from one to twenty four as well as the phases of the moon and the signs of the zodiac. On the top of the tower, one on each side of a large bell, are two bronze giants which strike the hour with a hammer. Immediately over the clock is a statue of the Virgin Mary in bronze (gilt) sitting on a chair with the Infant Jesus in her arms. This image is fêted on Ascension Day. A door opens on either side of the Virgin, and four marionettes, intended to represent the Three Kings escorted by an angel blowing a trumpet, make their appearance every hour from sunrise to sunset, till the Whitsuntide Fêtes are over. Crowds of holiday people — tourists, soldiers, nurserymaids and beggars — assemble to see the fun (if fun it can be called) and there is a general impression among the sight-seers that the Wise Men of the East, or as they are called here the Magician-Kings (I Re Magi) bow very prettily to the Madonna. The machinery of this wonderful Clock was renewed in 1757 by *Bartolommeo Ferracina*.

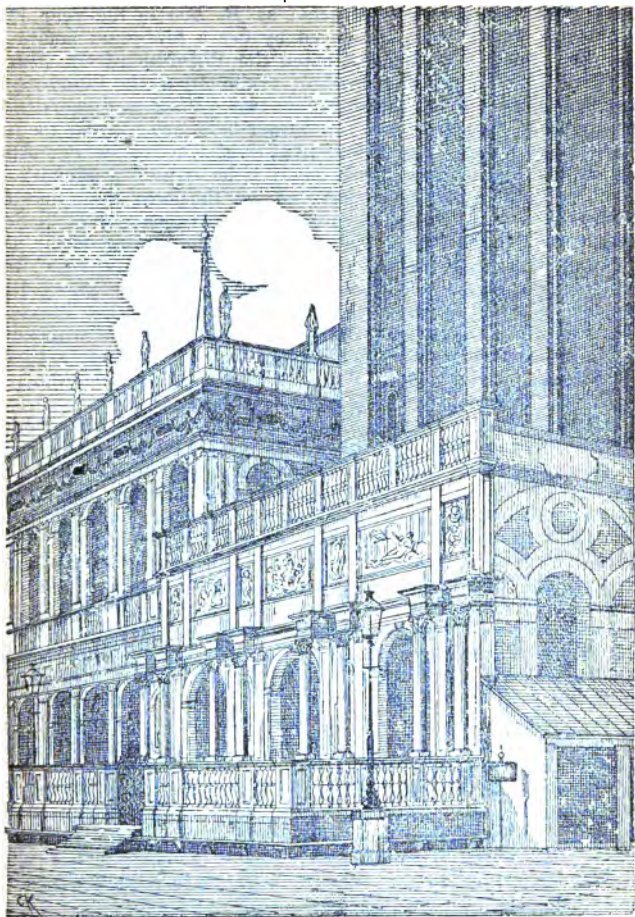
**The new Procuratie** (*Le procuratie nuove*). — These buildings, which are now appropriated to the use of the Royal Family, are in the Classic style of architecture. The two first tiers are a continuation of the Old Library of Sansovino, and were built by *Vincenzo Scamozzi*. He added a third tier in 1582. There are 32 arches which extend the whole length of the square.

**The Campanile**. — This fine tower was built in the Tenth century. It is the highest monument in Venice. On the summit is the statue of an angel in gilt copper. Four walls in the interior run parallel with those outside. There is a very commodious ascent with landing-places, but without steps, leading to the belfry from which may be obtained an extensive view of the city and





**The Campanile.**



**Terrace under the Campanile.**

agoons. The Belfry was constructed by *B. Bon* in the year 1510 the old one having been destroyed by fire a few years before — Under this head must be mentioned the **Pigeons of St. Mark.**

"The Pigeons are the protégés of the city as the Lions are its protectors. They are fed every day at two o'clock. A dinner-bell is rung for them, that is to say the vesper-bells are utilised for that purpose. Any person found killing or ill-treating a pigeon is arrested. If it be his first offence he is fined: if he is an old offender he is sent to prison. — It is believed by the credulous that the pigeons are in some way connected with the prosperity of Venice; that they fly round it three times every day in honour of the Trinity; and that their being domiciled in the City is a sign that it will not be swallowed up by the waves. — It is a pretty sight of a summer's day to watch these birds flying about the Piazza at the sound of the bells, and finally alighting under the window of the Old Procuratie where their dinner is thrown out in a golden shower of grain. Once upon a time it was a young lady who performed this office, now it is a young man. A curious part of this affair is that the pigeons never forget feeding time; never allow their excursions on the Lagoons to interfere with dinner. Sometimes the bell rings too soon, sometimes too late; but the birds are always in the Piazza at the right time; and if the bell-ringing is omitted by way of experiment they scream and flap their wings in a peculiar manner. They could set the clock they are as punctual as the sun itself. This may seem incredible, but the story has been verified over and over again, both for the amusement of visitors and the satisfaction of the authorities."

**Terrace under the Campanile.** (*Loggetta sotto il Campanile.*) — This part of the tower is very much admired. It is ornamented with statues and bas-reliefs, and columns of Greek marble. The four niches contain images of bronze by *Sansovino*, the builder of the Terrace (1540). The bronze posters of the balustrade were cast by *Antonio Gai* (1750). The bas-reliefs are the work of *Giro-lamo da Ferrara* 16<sup>th</sup> century.

**The Standard Poles.** (*Pili*). — The pedestals of these poles are first rate casts in bronze. They used to support the standards of the Republic as they now support those of the Italian nation. They are the work of *Alessandro Leopardi* (1505). The bas-reliefs are said to represent the dominions of Cyprus, Candia, and the Morea, conquered by the Venetians.

**New wing of the Palazzo Reale.** — This side of the Square faces the cathedral and joins the New and Old Procuratie.

It was built by order of the French in 1810 on the site of the fine old church of San Geminiano the work of *Sansovino*. The architect of the new building is *Giuseppe Soli* of Vignola.

**Cathedral of St. Mark** (*Basilica di S. Marco*). — This famous church was commenced at the end of the tenth century and finished in the middle of the eleventh; but it was not consecrated till the year 1111: and it did not become a cathedral till the beginning of the present century. The original basilica was built in 828 and burnt down in 976. There used to be a still older Church here, dedicated to St. Theodore.

The architecture of St. Mark's Cathedral is in a great measure Byzantine. It is celebrated for its historical associations and the choiceness and profusion of its Oriental marble works, as well as for its carvings, paintings and bronzes and its mosaics of the 10<sup>th</sup> and seven succeeding centuries. There are more than 500 columns inside and outside the church, many of which are of the most costly description.

**Façade of the Cathedral.** — The style is Byzantine. The lower story consists of two orders of columns, forming five very large porticoes. Above it is a platform, and beyond this the second story, ornamented with columns and arches. Many of the decorations belong to the fourteenth and fifteenth centuries. The façade is adorned with some very fine mosaics and with statues and statuettes, carvings and bas-reliefs, all very much admired. The Winged Lion of S. Mark is to be seen here with its paw upon a book, wide open, with this inscription in golden letters: "PAX TIBI MARCE EVANGELISTA MEVS.". Beside it are the four horses which have attracted so much attention of late. They are made of bronze and once belonged to the arch of Nero at Rome. They were transported to Byzantium by Costantine, and taken from the Hippodrome at Constantinople by the Venetians when they conquered that city. Napoleon the First took them to Paris along with the Lion, but they were brought back to Venice in time to be admired and apostrophised by Lord Byron in *Childe Harold* who thus speaks of them (canto 4<sup>th</sup> stanzas XI and XIII.)

"The spouseless Adriatic mourns her lord;  
And annual marriage now no more renew'd,  
The Bucentaur lies rotting unrestored,  
Neglected garment of her widowhood!  
St. Mark yet sees his Lion where he stood  
Stand, but in mockery of his withered power,

Over the proud place where an Emperor sued,  
 And monarchs gazed and envied in the hour  
 When Venice was a queen with an unequalled dower,  
 \* \* \* \*

Before St. Mark still glow his steeds of brass  
 Their gilded collars glittering in the sun;  
 But is not Doria's menace come to pass?  
 Are they not bridled? Venice lost and won  
 Her thirteen hundred years of freedom done „.

There is no name, ancient or modern, with which Venice is more intimately connected than that of George Gordon, Lord Byron.

At the corner of the cathedral looking towards the Piazzetta, is the trunk of a large porphyry column, turned upside down, called the *Pietra del Bando*, where the laws of the republic were proclaimed. It was used for the same purpose in Acre whence it was taken by the Venetians in the year 1256.

The doors and outer gates are splendidly carved. The bronze valves were made by Venetian goldsmiths at the end of the 13<sup>th</sup> and the beginning of the 14<sup>th</sup> centuries. The handles are modelled in the form of a lion's head. On one of them is, or used to be, an inscription in latin to this effect: — "Master Bertucius, a Venetian goldsmith, made me in the year 1300."

The vestibule (*L'atrio*) occupies three sides of the building. It is covered with mosaics illustrating passages in scripture chiefly taken from the Old Testament. The tombs are much fewer than is generally supposed. Only three Doges and one Dogaressa were buried here, — the reason being that the Venetians did not wish the Basilica to become a Ducal Chapel. The bodies of the Doges were sent elsewhere for burial, and this fine building was declared to be public, and not Ducal property. The doors leading into the interior of the church are covered with metal plates; the two valves of the right hand door which formerly belonged to the Church of S. Sofia at Constantinople, are decorated with figures after the Greek fashion. The floor is inlaid with mosaics of a very rich and chequered workmanship, like that used in the Latin and Greek cathedrals, the pattern being, as it were, broken up into circles.

The Interior of the cathedral is divided into compartments in the form of a Greek cross. The centre and each division of the galleries are supported by columns ornamented with bas-reliefs. But perhaps it will be better to describe the compartments in detail.

**The Presbytery (*Presbiterio*).**— This compartment is separated from the body of the church by a marble parapet ornamented with columns. The 14 statues on the architrave represent S. Mark, the Virgin Mary, and the twelve Apostles, works by *Jacopello* and *Pietro Paolo*, both of Venice, called *Dalle Masegne* (1393). In the centre is a large metal cross with the crucifix by *Jacopo di Marco Benato*, 1494. Among the inlaid works which decorate the side walls of the choir, are six bas-reliefs in bronze representing incidents in the life of St. Mark. They are attributed to *Jacopo Sansovino*. This great architect and sculptor was buried in his own church of San Geminiano demolished, as aforesaid, by order of Napoleon.

**The High altar (*Altar maggiore*)** is said to be a work of the 11<sup>th</sup> century. The Tabernacle and the semi-circular arches are supported by four columns of Greek marble ornamented with bas-reliefs. On the frame of the Tribune are six marble figures.

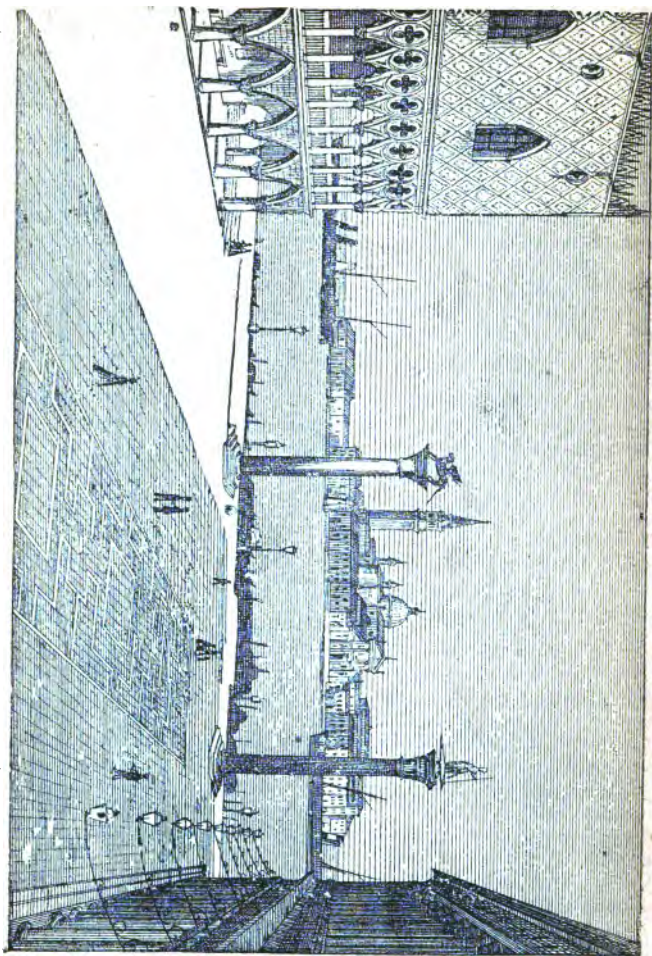
**The Pala d'Oro.**— This is a wonderful piece of workmanship, studded with pearls and precious stones — one of the finest in existence. It is divided into two large horizontal sections and subdivided into 83 smaller ones, with enamellings on silver gilt, representing incidents in the life of Our Saviour, and pictures of the Saints, &c. It was made at Constantinople in the year 976 by order of Doge Pietro Orseolo. It was retouched and repaired in 1105 during the reign of Ordelafo Faliero, thirty-fifth Doge of the Republic; and again in 1209 and 1345. The last repairs were made in 1836-1847. At the back of the Pala d'Oro is a famous picture painted on a golden ground by *Mastro Faolo* and his sons *Luca* and *Giovanni*, one of the most ancient paintings in Venice, but disfigured and in some measure destroyed by the restorations.

At the back of the Altare Maggiore is a smaller altar with pretty spiral columns of Oriental alabaster well worth seeing are the bas-reliefs and statuettes in bronze. The marble shrines with statuettes of Saints, are works of the most perfect *arci-acuto* style.

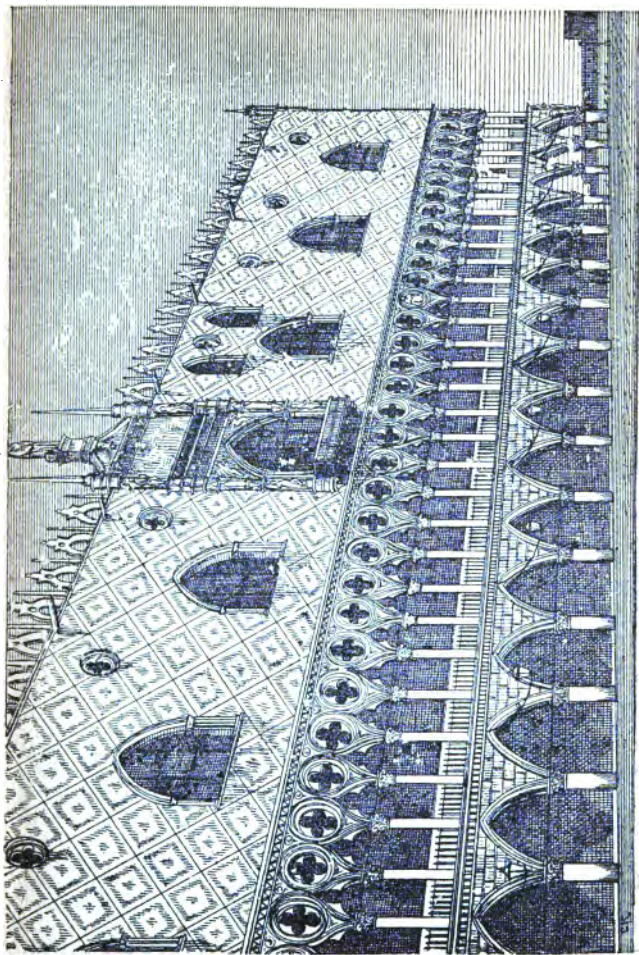
**The Sacristy (*La Sagrestia*).**— Among the most remarkable mosaics in this compartment are those of Our Saviour, and the Evangelists. The door designed by *Jacopo Sansovino* [(1556) and modelled and cast by first rate artists, is deserving of the very highest praise. So are the chapel of St. Clemente, the chapel of the Sacrament, the altar of San Jacopo, and the door leading to the Stanza del Tesoro, where the relics are kept.

**The Sacratio** is an elegant chapel. Its altars and recesses contain some rare specimens of Byzantine carving, perhaps the finest of the kind in Venice. There used to be a fine collection of medieval





The Piazzetta.



The Doge's Palace,



works in this chapel, but the French — the iconoclasts of Venice — took away the best specimens.

**The Stanza del Tesoro.** — Among the treasures in this chamber is the Episcopal Chair said to have been presented to the Patriarch of Grado by the Emperor Emilio in the seventh century. The Pulpit, the Chapel of the Font, the Zen Chapel, and the Altars of the Virgin Mary, and St. Paul, are much admired by tourists.

A new ornament of this beautiful church is the *Cripta*, which had a been long time abandoned for the water that it contained. Prefetto Torelli had the splendid idea of repairing it, and it is now open to the public.

**The Piazzetta.** — This little square is the vestibule of the Piazza. It contains many splendid monuments and a fine sea-view over the lagoon. Its palace (that of the Doge) is without a rival in architecture. Its Molo is one of the most famous quays in the world. Opposite the Doge's Palace is the library of Sansovino the roof of which is richly adorned with statues. Close to the southern side of St. Mark's Cathedral are two quadrangular pillars, brought from Acre to Venice in the year 1156. They originally formed part of the temple of St. Saba in Tolmaide. Near the margin of the sea are the two famous columns brought to Venice in 1120, from the islands of the Greek Archipelago. They are made of red granite. One is surmounted by a Winged Lion, a work of the 15<sup>th</sup> century; the other by a statue of St. Theodore, Patron of the Republic previous to the year 827 when the body of St. Mark — the new patron — was brought from Egypt to be buried and enshrined in the Basilica.

**The Royal Garden (*Giardino Reale*)** with a Doric Pavillion, by *Lorenzo Santi* stands on the right hand side of the Molo. The Pavillion is used as a caffè during the summer months.

**The Doge's Palace (*Palazzo Ducale*).** The façade by *Giovanni Bartolommeo* and *Bartolommeo Bon*, 1424 is *arci-acuto* in style. The lower story presents a vestibule of short, thick columns, bound together by strong acute arches, over which is a second gallery with twice the number of columns. The whole external weight of the building may be said to rest upon these arches. Nothing can be richer or more striking. Charles Dickens thus alludes to them in his *Pictures from Italy*:

"Going down upon the margin of the green sea, rolling on before the door and filling all the streets, I came upon a place of such surpassing beauty, and such grandeur, that all the rest was

poor and faded in comparison with its absorbing lovelines. It was a great Piazza, as I thought, anchored like all the rest, in the deep ocean. On its broad bosom was a Palace more majestic and magnificent in its old age than all the buildings of the earth, in the high prime and fulness of their youth: cloisters and galleries so light that they might have been the work of fairy hands — so strong that centuries had battered them in vain.”

Properly speaking there are two façades to the Palace, one overlooking the Molo, the other the Piazzetta. The walls of both are covered with white and red marble, arranged in parallelograms. On each wall are seven large windows. The seventh or central window on the Molo side is decorated with statues and bas-reliefs; and slender columns, ending in spires, which reach as high as the roof. This window is Gothic and dates from the beginning of the 15<sup>th</sup> century. It is said to be the work of *Bartolommeo Bon* or one of his disciples. Overlooking the Piazzetta is the famous balcony from which judgment was pronounced in the days of the Republic. The beautiful window of which it forms a part was constructed in the year 1538 or perhaps a few years earlier by *Tullo Lombardo* and *Guglielmo Bergamasco*; that is to say a hundred years after the date of the other central window.

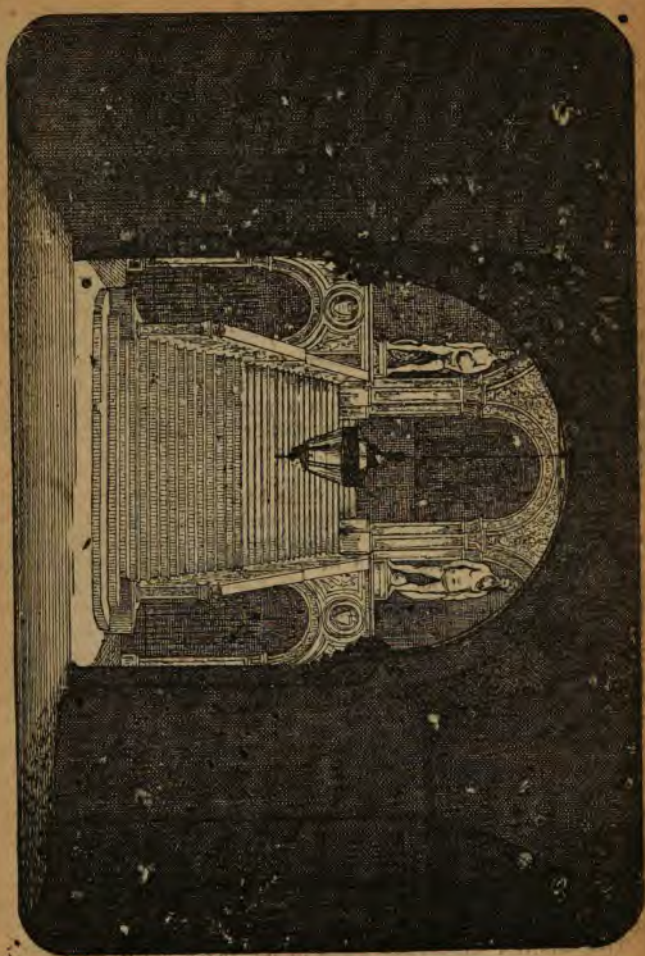
The capitals of the lower columns by *Bartolomeo Bon*, assisted by *Giovanni Bon*, are remarkable as works of art. Their subjects too are very well chosen. They have been described by Mr Ruskin in his “*Stones of Venice*,” and by other writers English, French, German and Italian. The figures of Justice and those of Aristotle, Solon, Numa, Moses, et cetera, are much admired.

**La Porta della Carta.** — This is a noble monument. Its architects and sculptors are *Giovanni* and *Bartolomeo Bon*, 1440-1443. The statues of Fortitude, Prudence, Hope and Charity are very fine, but not so fine as the statue of Justice which is one of the gems of the Piazzetta.

**The court yard of the Palace (*Corte di Palazzo*).** — The principal entrance to the court yard is the Porta della Carta above mentioned. In front of it, leading up to the Palace, is the Giant's Staircase, the master piece of Pozzo and Scarpagnino where Marino Faliero was *not* beheaded on the 16<sup>th</sup> of April 1355. The staircase did not exist in his day! The bronze railing round the fountains and the façade of the clock — the latter adorned with statues — are excellent works. In the gallery are a number of busts of celebrated Venetians.

The Giant's Staircase leads to the Scala d'Oro or Golden

The Giant's Staircase.



Staircase, by *Jacopo Sansovino*. The coridor beyond is full of interest, especially to English and American visitors. Here may be seen the famous — or perhaps I ought to say the infamous — Lion's Mouth (*Bocca del Leone*) mentioned by Lord Byron, Rogers, Cooper and other writers. This is how Charles Dickens speaks of it: "I passed a jagged slit in a stone wall — the **Lion's Mouth**, now toothless, — where in the distempered horror of my sleep, I thought denunciations of innocent men to the wicked old Council had been dropped through, many a time when the night was dark. So when I saw the Council room to which such prisoners were taken for examination and the door by which they passed out when they were condemned — a door that never closed upon a man with life and hope before him — my heart appeared to die within me." Charles Dickens visited Venice in the year 1845. His "Pictures from Italy," were published in the following year and are read by every Englishman who visits the Lagoons.

The Three Chambers of the Avogadori (*Tre Stanze degli Avogadori*) are worth seeing. The Avogadori were those lawyers who assisted at the deliberations of the Grand Council; they were also the Keepers of the Golden Book of the Venetian Nobility. The *Quarantia civil vecchia*, is now the reading room of the Library which contains 140,000 volumes and 8600 MSS., principally Greek and Latin. It was founded in the year 1362.

**La Sala del Maggior Consiglio.** — This is one of the finest rooms in Europe. It is 154 feet in length and 74 in breadth and high in proportion. Its walls and ceiling are covered with paintings by the old masters. The Maggior Consiglio or Upper Council, from which it takes its name, was composed of those noblemen whose titles were inscribed in the Golden Book of the Republic, called the *Libro d'Oro*. A list of the pictures in this room and in other parts of the Palace will be found at the end of the volume.

The Sala dello Scrutinio, or Hall of Scrutiny, was the chamber appointed for the election and subsequent meetings of the 42 noblemen who appointed the Doge. It is exceedingly rich in paintings, but it has not the historical interest which attaches to the Council Hall.

The Archaeological Museum is one of these apartments which were occupied by the Doges till the beginning of the 16<sup>th</sup> century.

The Room of the Scarlet Robes was the place where the Patriarchs who attended the Grand Council deposited their robes of office. There is a magnificent masterpiece in this apartment, as well as a bas-relief of the Lombard school, and many beautiful ancient marbles. The masterpiece is in the Lombard style of the 15<sup>th</sup> century.

The Sala dello Scudo is the room in which the family escutcheon of the reigning Doge was hung up. Here may be seen the famous map of the world by *Fra Mauro* (one of the Most precious relics of Mediaeval geography) and maps of the different countries visited by Venetian travellers, the work of *Francesco Grisetini* of Schio 1762. Among the other rooms may be mentioned *The hall of the Basreliefs* (Sala dei bassi-rilievi) *the Private Rooms of the Doge* (Stanze private del Doge), *The Room of the Busts*, (Stanza dei busti), *the Room of the Bronzes* (Stanza dei bronzi) and *the Room of the Stuccoes* (Stanza degli stucchi). We now come to the Hall of the Council of Ten (Sala del Consiglio dei Dieci) sometimes called the Hall of the Inquisition. The chairs on which the Inquisitors sat are still preserved and occupy their old places on the dais at the end of the chamber. The *Sala dei capi* or the Hall of the Chiefs of the Republic — the "Fearful Three," whose name and fame are so familiar to all readers of Italian romance — is smaller than the preceding hall but the memories which it is hallowed, or haunted, are darker. Heaven preserve us all in every Christian land from a repetition of such scenes as were enacted here!

We must not forget the *Hall of the Bussola* on the threshold of which is the Doge's Letter Box above alluded to, — I mean the Lion's Mouth. — Bussola in this instance does not mean a mariner's compass but a covered gallery, or as some say a platform. *Bussolle* (in the plural and when used in a nautical sense) means timber. All the principal rooms of the palace contain statues, frescoes and paintings by first-rate artists, with wonderful chimney pieces (perfect works of art) and other ornaments.

We wish to call particular attention to the Sala dei Pregadi where the members of the Venetian Senate (three hundred in number) met to deliberate on commercial and other affairs. The Oratory where the Doge and his Council heard Mass every morning — the little church — and the Sala del Collegio where the Doge and his counsellors gave audience to ambassadors — should not be forgotten. The Hall of the Four Doors (La Sala delle Quattro Porte) is rich in frescoes; that of the Anti-Collegio, or Guard Room contains some of the finest pictures in Venice.

From these halls it is usual for the tourist to ascend to the roof and visit the *Leads* (I Piombi), the name by which certain little wooden rooms, with a low roof, are commonly known. Persons accused, or convicted, or suspected, of atrocious crimes were imprisoned here.

The wells (*I Pozzi*) were divided into two stories on the ground floor of the palace between the landing place and the Halls of the

Exchange. They consisted of small rooms cut into the hard stone, with a flooring of wood. The windows were small and admitted the light (such light as it was) across a kind of corridor which prevented the approach of the prisoners. In the Ducal Palace are the Institute of Sciences, Arts and Letters; the Aquarium is really worth to be visited; — it is placed in the halls where the Chamber of Commerce and the Exchange stood. — But business men do not trouble the Exchange very much. They prefer to lounge about in the Caffè Aurora, — their great rendez-vous in the Piazza San Marco — where they can drink their coffee and attend to business at the same time. A little further on, under the same arcades of the New Procuratie, is the Caffè Florian the resort of the aristocracy and the favourite coffee house of English and American tourists.

**The Old Library (*Libreria vecchia*)** forming part of the Palazzo Reale is one of the most beautiful buildings in Venice. It was designed by Sansovino in the year 1536 and belongs to the classic school. There are two orders of architecture, Doric and Ionic. The effect of the two combined is splendid. Nothing can well exceed the beauty of the façade. Its columns and arches, and the statues on the balustrade overtopping the roof — most of them the works of Sansovino's disciples — are beyond praise. Attached to the Palazzo Reale by its fourth side this wonderful edifice overlooks in three other directions the Piazzetta, the Molo, and the Piazza S. Marco. In the first it faces the Doge's Palace (its principal frontage); — in the second the Lagoon, that is to say the entrance to the Grand Canal; — in the third the Campanile and the Old Procuratie. This building was decided upon as early as 1473, during the reign of Pietro Mocenigo, seventy second Doge of the Republic. and was intended for the reception of certain manuscripts bequeathed to the Republic by Petrarch and the cardinal Bessarione. The library was transferred to the Ducal Palace in 1812.

**The Mint (*La Zecca*).** — Sansovino again. The Mint is a heavier but by no means a duller work than the preceding. Its architecture is principally Doric and Ionic. It is made of Istria stone intermixed with bricks and iron. In the yard are the work shops (twenty five in number) where the various metals are reduced and purified. Among the other offices is the office of weights and measures and the office of warrantry, where the gold and silver works are essayed and marked. There is a branch establishment of the Mint at St. Gregory's. — The first Venetian ducats were coined in the Zecca (1284) from which they took their name, Zecchini. But the oldest coins of the Doges are those of Doge Seba-

stiano Ziani (1077). The paintings and statues of the Zecca are worth seeing. The best is the statue of the Sun, the symbol of Gold, (in the yard over the well) the chef-d'oeuvre of *Danese Cataneo*. The Mint is now reduced to a residence for the Chamber of Commerce and the Exchange.

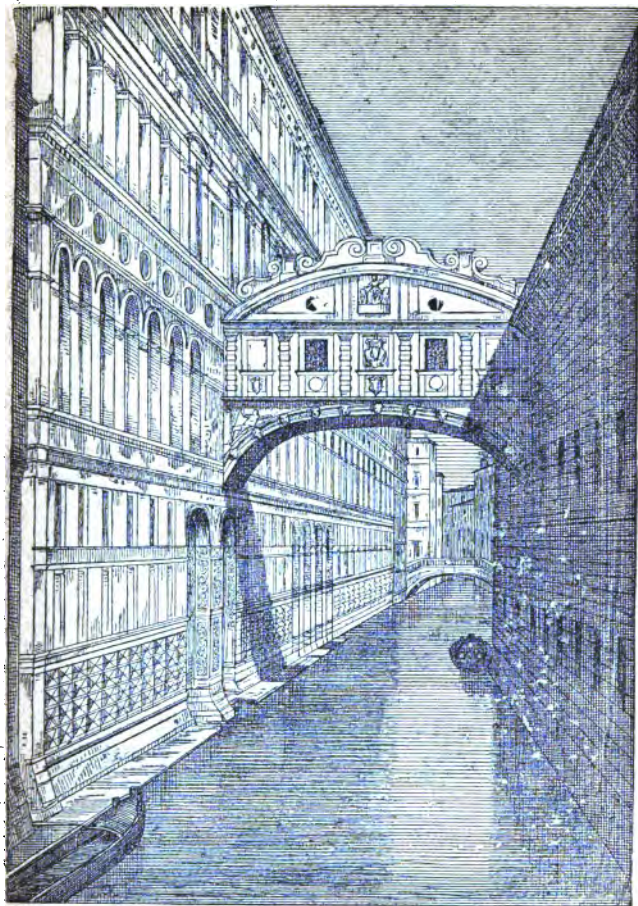
On the left hand side of the Molo, at the end of the Doge's Palace facing the Lagoon, is the Ponte della Paglia running parallel with the Bridge of Sighs and forming portion of the highroad along the Riva degli Schiavoni. The Ponte della Paglia is, or rather was, the oldest stone bridge in Venice, having been built in the year 1360. It was rebuilt in 1847 Barges used to stop here to discharge their cargoes of straw (paglia) which was in great demand in Venice in the early ages. Horses were as numerous as gondolas and tilts and tournaments were held in St. Marks Square. The last tournament took place in 1434; the first regatta in 1300. The tournament described by Petrarch was that given in 1364 by Doge Lorenzo Celsi. The regatta of ladies, about which the poets of the time went into ecstasies, was held in 1495 in honour of the arrival in Venice of Beatrice d' Este.

**The Bridge of Sighs.** — This Bridge was built in 1591 by *Antonio da Ponte*. Its style is that of the Decadence; neither very good nor very bad but useful as a corridor, and to a certain extent ornamental. Artists and connoisseurs will not admit that it has any merits. But whatever its faults, it is one of the most celebrated bridges in the world. Every one remembers Byron's lines at the commencement of the fourth Canto of *Childe Harold*:

"I stood in Venice on the Bridge of Sighs  
A palace and a prison on each hand," —

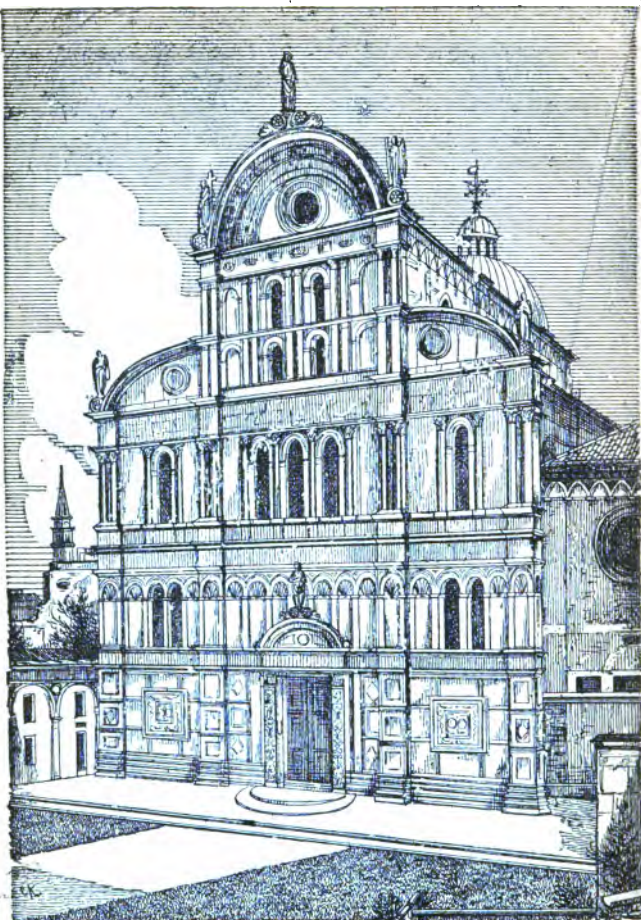
and most people have been misled by Byron into investing it with too much importance. It is a small covered corridor with a wall in the centre, dividing it into two separate passages. One of these leads from the apartments of the Avvogadori to the prisons — the other from the prisons to the Hall of the Ten Inquisitors. It is high up, almost as high as the railway bridge on Ludgate Hill, (London) and spans the street, or river, or whatever the reader pleases to call it, with a single arch.

**The Prisons (*le Prigioni*)** were built in 1589 by the architect of the Bridge of Sighs. The style is Classic. The façade overlooking the Canal is at once grand and ominous. The waves of the watery street wash past in sullen flow. The doorsteps and the wall are



**The Bridge of Sighs.**





**The Church of St. Zaccaria.**

marked by the high tide, Never did a prison deserve its name more thoroughly than this, — never did a house look more inhospitable, or more suggestive of a tomb for living men, than this “Gaol of the Sea.” The façade on the Riva is less sombre but quite as impressive. The Signori di Notte or Gentlemen of the Night lived on this side. They were the guardians of the city and the chiefs of the night police.

**The Piazzetta dei Leoni.** — The two lion cubs in red stone, placed here by order of Doge Pietro Mocenigo in 1799 are worth looking at. There is a Caffè in this division of the Square, called the Caffè dei Leoni, much frequented by the chess-players of Venice. Facing the cathedral, is the façade of

**The Church of St. Basso** suppressed by the French in 1810 and part of a rare old building (now used as a private house) which is said to be older than the Old Procuratie. A little further on is

**The Patriarchal Palace** built quite recently by *Lorenzo Santi*. Further down the street of the *Canonica* is the façade of the

**Palazzo Trevisan**, afterwards **Palazzo Cappello**. — This palace belonged to Domenico Trevisan till the year 1577 when he sold it to Bianca Cappello so famous in song and story. It belongs to the age of the revival. Its architect is *Guglielmo Bergamasco*. — Over the *Bridge of the Canonica*, the *Campo* or *Field of St. Philip and St. Giacomo* and the bridge leading to the *Campo St. Provolo*, may be seen the

**Portico of the Campo St. Zaccaria** with a bas-relief by the sculptors *Dalle Masegne* or some of their disciples.

**The Church of St. Zaccaria** belongs to the period of the Renaissance. Its architect was *Antonio di Marco*, 1456-1515. The façade is Lombard. The interior is partly Gothic and partly Byzantine. Some of the carvings are very fine. Especially valuable is the Lombard urn erected for Marco Sanudo, and supposed to be the work of *Alessandro Leopardi*, 1505. The altar paintings in the Chapel of St. Tarasio: The Circumcision of Christ; and the Virgin Mary and four Saints, by Giovanni Bellini (1505) are the gems of the churchdown the *Calle della Chiesa*, in the Campo of that name is the

**Church of St. Giovanni Novo** (more correctly *S. Giovanni in oleo*) built by *Matteo Lucchesi* in the Palladian style, (18<sup>th</sup> century.) Over the *Ponte Storto* and along the *Calle Rugagiuffa* at the foot of the *Rugagiuffa* bridge stands, on the right-hand side, the entrance to the

**Palazzo Grimani** — that of *S. Maria Formosa* for there are other palaces of this name in Venice — a work of the 16<sup>th</sup> century.

The architect is *Giovanni Grimani* Patriarch of Aquileja. The outer gate is attributed to *Sammicheli*. Here may be seen a colossal statue of Agrippa, a work of the best period of Roman art. Over the bridge is the

**Palazzo Malipieri** attributed to the architect *Sante Lombardo*, and near it, on the same side of the way, the

**Palazzo Querini** famous for its archives and its library. Further on may be seen

**Palazzo Ruffini** now **Priuli** built by *Bartolommeo Monopola*, 1580, in the Decadence style, and close to the canal,

**The Church of St. Maria Formosa**. — Over the entrance is a monument to *Vincenzo Cappello*, conqueror of the Turks at Risano, who died in the year 1541. It is the work of *Domenico da Salò*. The interior, in the Lombard Style, is by *Marco Bergamasco* 1492. Among the paintings may be mentioned *Santa Barbara* (first altar on the right) by *Palma* the elder; an altar-painting in three divisions (second altar) by *Vivarini*; and other paintings by *Palma* the younger, *Bassano*, and *Pietro Paolotti*. Not far from this church is the

**Ponte del Paradiso** surmounted by an image of the Virgin Mary, the work of an unknown artist of the XIV<sup>th</sup> century. Down the *Calle del Paradiso*, to the right, is a street leading to the

**Church of San Leon**, or as it is called in the Venetian dialect, *San Lio*. It was built in the XI<sup>th</sup> century in honour of Pope Leo the IX<sup>th</sup>, now a saint in the Roman Calendar. He won the gratitude of the people of Venice by espousing the cause of the Patriarch of Grado against that of the Patriarch of Aquileja. Of the church it is not necessary to speak at any length, but a word or two may be said in praise of its statues and bas-reliefs. The paintings of Titian and Tiepolo speak for themselves. The church was rebuilt in 1619 in the style of the Decadence, and repaired in 1783. Down a little street on the left is the

**Church of the Fava**, dedicated to our Lady of Consolation. It was built, in the 18<sup>th</sup> century by *Antonio Gaspari*. Its style is Palladian. The principal chapel (also Palladian) was designed by *Giorgio Massari*. Some beautiful paintings and altars give a particular value to this handsome church which deserves a better name than that by which it is now known. *Fava* properly speaking means a bean, but it is here used in its corrupt form to signify sweetstuff, or rather a particular kind of sweetstuff, which, it is customary to eat in Venice on the 2<sup>nd</sup> of November in commemoration of the Festival of the Dead, as people in England eat hot-cross-buns on

Good Friday. There used to be a great number of pastry cook shops in this neighbourhood. — Not far from the church is the **Palazzo Faccanoni** formerly **Giustinian**. It was built in the 15<sup>th</sup> century. Now the Residence of the Post Office.

## SECOND DAY.

The *Mercerie*. — Church of San Giuliano. — Church of San Salvatore. — School of S. Teodoro. — Church of S. Bartolomeo. — Ponte di Rialto. — Church of San Giacomo di Rialto. — Church of St. John the Almoner. — Church of San Silvestro. — Church of St. Apolinare. — Palazzo Cappello. — Church of St. Polo. — Palazzo Corner-Mocenigo. — Palazzo Bernardo. — Goldoni's House. — Aldo Pio Manuzio's House. — School of St. John the Evangelist. — Church of the Friari. — General Archives. Church of San Rocco. — School of San Rocco. — Church of San Tomà. — The Schoismakers' School. — Gozzi's House.

The *Mercerie*. — Leading out of the Piazza San Marco under the archway of the Clock Tower is a long narrow street, with numerous ramifications, called the *Mercerie*. It is here that the ladies of Venice go out "shopping". The neighbourhood is looked upon as quite central and *distinguè*: — a kind of Regent Street or *Chausée d'Antin*. But the road is hardly wide enough in some parts to admit of three people walking abreast. A little way down is the

Church of San Giuliano, built by *Sansovino* and *Vittoria*, completed by the latter in 1153. On the external gate is the beautiful bronze statue of Tommaso da Ravenna, modelled and cast by *Sansovino*. The "Coronation of the Virgin Mary," on the High Altar is an excellent work by *Santacroce*. Equally pretty is the "Virgin and Four Saints," by *Boccaccino da Cremona*.

The Church of San Salvatore, was founded in the 12<sup>th</sup> century, and rebuilt twice: once in 1182 and once 1650, after the designs of *G. Spavento*, improved by *Lombardo* with *Sansovino's* assistance. *Vincenzo Scamozzi* opened the windows in the cupola to augment the light in the church. The present façade, by *G. Sardi* (1663), appears to be in strange taste. The internal decorations are by *Spavento*, improved by *Tullio Lombardo* in 1530. The arches which support and divide the three compartments of the church are much admired. The chapels are pretty and contain some excellent pictures,

as well as monuments, one of which — that of Doge Francesco Venier, — is by *Sansovino*. The Priuli monument — that of Doge Girolamo and Doge Lorenzo Priuli — is the work of *Cesare Franco*, 16<sup>th</sup> century. The best paintings are: the Transfiguration by *Titian* and the Supper in Emaus by *Bellini*. There is a very handsome silve altar-piece in this church. It appears to have been made in 1290 but the artist's name is unknown. Not far off is the.

**School of St. Theodore** (*Scuole di San Teodoro*), built at the expense of Jacopo Galli, in honour of his titular Saint whose body was brought to Venice in 1268, and enshrined in the parish church. The School was designed by *Giuseppe Sardi* but it does not rank very high as a work of art.

Down the Merceria San Bartolomeo in the *campo* of that name is

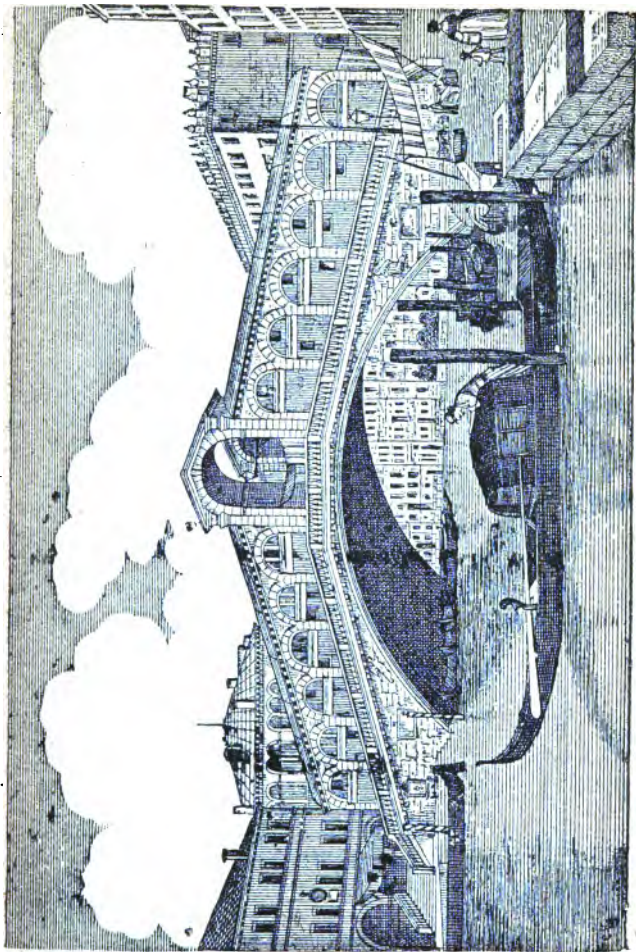
**The Church of S. Bartolomeo** a fine old building founded in 1170 and restored, and in a great measure rebuilt in 1723. Its steeple is one of the handsomest in Venice. It contains a picture by *Sebastiano del Piombo* which is well worth seeing. In the immediate neighbourhood is the

**Ponte di Rialto.** — The First stone of this famous bridge was laid on the 9<sup>th</sup> of June 1588 when Shakespeare was twenty five years old — that is to say long before the play of the *Merchant of Venice* was written. Romantic tourists would do well to remember this. The Rialto is not "Shakespeare's Bridge," though it has been called so over and over again. He never mentioned it. Neither did Shylock. Shylock's speech beginning: —

" Signor Antonio, many a time and oft  
In the Rialto you have rated me  
About my monies, "

alludes to the *district* of Rialto where the Merchants used to congregate, and where (as at the present day) many of the principal jewellers and money-lenders had their shops. The word Rialto is a corruption of *Rivo Alto* (the High Shore), and is the name given to the central island of Venice — the oldest part of the city — the place where the law courts were (and are still) held — the wharf and market place of the Lagoons. In the early days of the republic, that is to say in the 8<sup>th</sup> and 9<sup>th</sup> centuries, the traders of Venice were called Merchants of Rialto — Venice and Rialto being at that time synonymous terms.

The Rialto Bridge is the work of *Antonio da Ponte* who received



Pont of Rialto.

his commission from Doge Pasquale Cicogna. It is rather singular that the two most celebrated bridges in Venice should have been built by the same architect: the Rialto and the Bridge of Sighs. Was the architect's name "Ponte," or was he called Antonio da Ponte — Anthony of the Bridge — to distinguish him from other artists, as Paul of Verona was called Paolo Veronese, in an age and in a country where great men (like Dante Allighieri) were called by their Christian names as kings are now-a-days? The Rialto is covered with shops, and spans the Gran Canal with a single arch. Its quaintness and solidity recommend it to notice but it is not very remarkable as a work of art. It is ornamented with bas-reliefs by *Girolamo Campagna*.

**S. Giacomo di Rialto.** — This is said to be the oldest church, and one of the oldest houses, in Venice. It would seem to have been founded in the year 421 when Venice or more properly speaking Rialto — then a colony of Padua — was governed by Consuls sent from the mother-city. In 473 these magistrates were succeeded by Tribunes; and in 69 — Venice being then an independent city — Doges or Dukes were placed at the head of the government. The first Doge of Venice was Paolo Luca Anafesto who reigned twenty years from 697 to 713; the last Doge was Luigi Manin who reigned eight years from 1788 to 1796. Manin (no relation of the Dictator of 1848) was the hundred and twenty second Doge of the Republic. — But to return to the Church. San Giacomo contains some fine statues: one of San Giacomo himself at the High Altar by *Alessandro Vittoria*: and another of St. Antonio in bronze, a splendid work by *Girolamo Campagna*. It is needless to say that the church has been restored from time to time. The porch, of Greek marble, is said to be a part of the original edifice.

**The Humpback of Rialto (*Il Gobbo di Rialto*).** — This is a beautiful piece of workmanship by *Pietro da Salò* 16th century. It stands opposite the church, and consists of a broken column of Egyptian granite with the kneeling figure of a man sculptured upon it. His back supports the stairs by which you ascend. Tradition says that the laws of the republic used to be proclaimed from this column. — At the end of the *Ruga degli Orefici* or Goldsmith's street is the

**Church of St. John the Almoner (*Chiesa di San Giovanni Elemosinario*),** in the style of the Renaissance by *Scarpagnino*, 1540. Its form is that of a Greek cross, surmounted by a cupola. Among the principal paintings are: — St. Sebastian, St. Catherine and St. Rocco by *Pordenone* and the altar-piece representing the

charity of St. John the Almoner by *Titian*. The campanile, by an unknown architect, is graceful and solid looking. — Not far from here, at the end of the *Rio terrà dell' Olio*, is

**The Church of St. Silvester.** — Rebuilt by *Lorenzo Santi*, of *Siena* in the year 1830. Of all its paintings — some of which were famous — only two remain: one by *Tintoretto*, and one by *Santacroce*. The latter is highly prized. Date 1520.

Across the **Campò San Silvestro**, through the *calle del Lunganegher* is the

**Church of St. Apolinare**, built in the XV<sup>th</sup> century in the style of the Renaissance. It was re-opened a short time ago, having been suppressed for many years. The principal gateway is remarkable for its beauty and simplicity. On the left, looking towards the front of the church, is a street leading to the *Crooked Bridge (Ponte Storto)* at the side of which rises the

**Cappello Palace.** — Praiseworthy architecture of the Renaissance, built in the beginning of the sixteenth century. It was the residence of the renowned Bianca Cappello, who fled from it on the night of the 18<sup>th</sup> November 1563.

On the other side of the *Campò St. Apolinare* over the *Ponte della Madonnetta* or Bridge of the Little Madonna is the

**Church of St. Polo** said to have been founded by Doge Pietro Tradonico in the year 887. It was renewed in 1804 by *David Rossi*. It contains some good paintings by *Palma* and *Salviati*, statues by *Alessandro Vittoria*, and a bas-relief of the 12<sup>th</sup> century. The steeple was built in 1375.

From the adjacent *Bridge of St. Polo* may be seen, on the right hand side, the frontage of

**Palazzo Corner-Mocenigo** built by *Sammicheli* in the 16<sup>th</sup> century.

Through the *campò St. Polo*, along the *fondamenta di S. Antonio*, is the **Palazzo Bernardo** built in the 14<sup>th</sup> century, a fine palace richly ornamented. Further on, along the *Calle dei Saoneri* past the *Rio terrà dei Nomboli*, is **Goldoni's House**. He was born here. Over the gateway is an inscription with his bust. All tourists should see this.

Turning to the left we come to the *campò St. Agostino*, where **Manuzio** had his printing office. His house is marked with an inscription.

Through the *Campò St. Stim* at the end of the *Calle del Tabacco* is the

**School of St. John the Evangelist (Scuola di S. Giovanni**



*Evangelista*). — The arch, at the end of the rectangular yard giving entrance to the school, is an excellent piece of workmanship, in the Renaissance style, and was built in 1481 by an unknown architect, perhaps one of the *Lombardis*. There is a staircase in the so-called *Albergo* (inn) which is considered to be as a masterpiece of architecture.

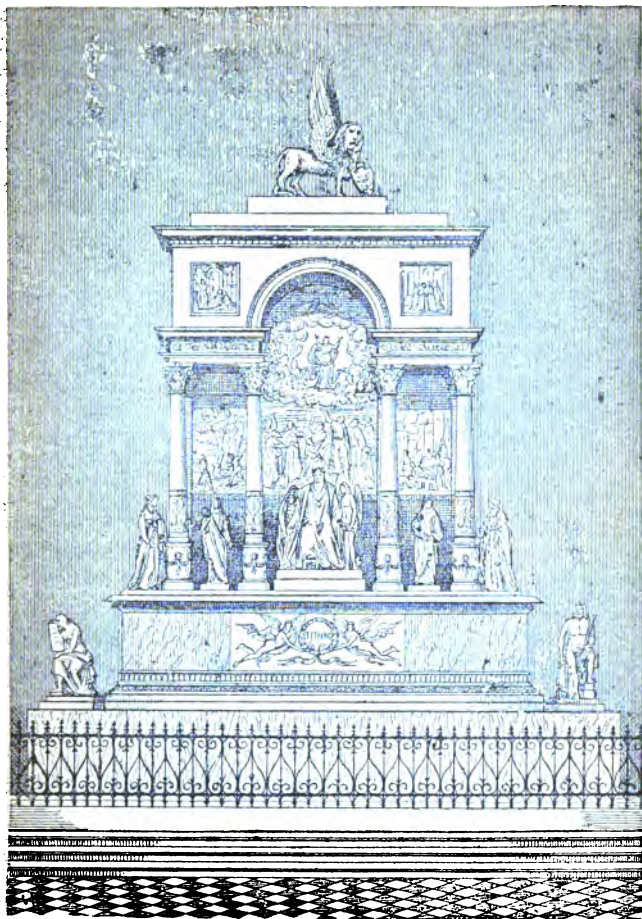
The church of San Giovanni, built in the 17<sup>th</sup> century in the style of the Decadence, is a very indifferent work, but it contains objects which are worthy of notice; among others the sepulchral urn of Gianandrea Badoer, in the classic style, by *Danese Cataneo*, 1561; and a relic of the cross in a handsome case, a beautiful specimen of Byzantine goldsmith's work. There is also a bas-relief of the 14<sup>th</sup> century. Artist unknown.

Past the *Ponte S. Stin*, down the street to the right, is the famous Church of the Frari, properly called

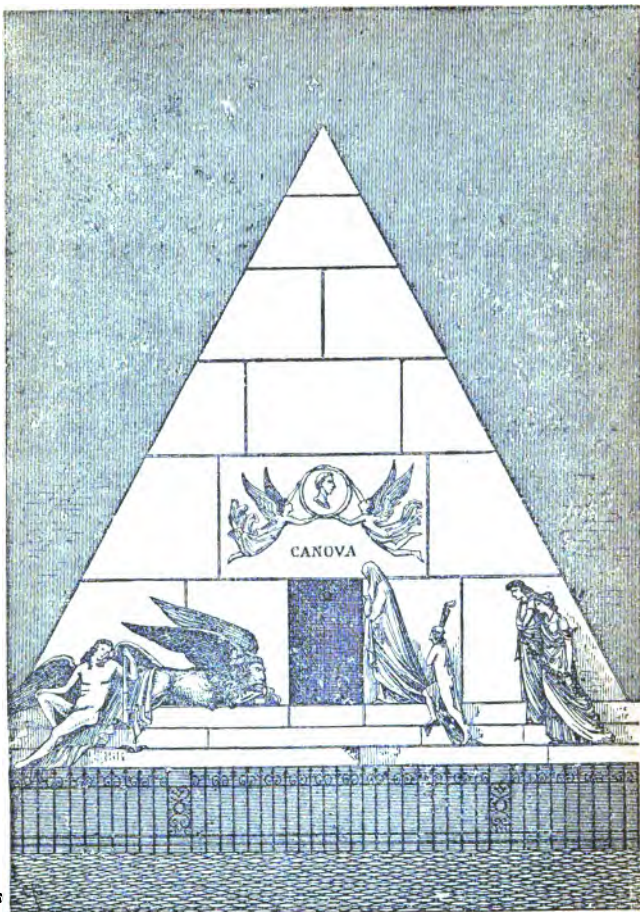
**The Church of St. Maria dei Frari**, built by *Nicola Pisano* 1250. The façade divided into three partitions by projecting masonry with beautiful pinnacles on the top, is in the ogival style of the 14<sup>th</sup> century. The principal gate, in the arch-acute style of the 14<sup>th</sup> century, is a wonderful work of art. Of this period are the three statues of Our Saviour. St. Francis and the Virgin and Child. The interior, in the form of a Latin cross with three naves, is very rich in monuments statues, and paintings. Among the most celebrated monuments considered as works of art, are those of Jacopo Marcello (15<sup>th</sup> century), Doge Nicolò Tron (same date) by *Anton Rizzo*, and *Pietro Bernardo* said to be the work of *Alessandro Leopardi* (1558). But tourists will most admire the tombs of Titian and Canova. The former is by *Luigi* and *Pietro Zandomeneghi*; the latter by five sculptors, — *Rinaldi*, *Luigi Zandomeneghi*, *De Martini*, *Rosa*, *Fabris* und *Ferraris*, — after the designs of Canova himself. Titian died at the age of ninety nine. Until very recently his grave was marked by a marble slab with this inscription :

“ Qui giace Tiziano de' Vecelli  
Dign'emulo dei Zeussi e degli Apelli „

Wretched doggerel which ought never to have desecrated the tomb of a great man. The most admired among the paintings are: — the altar-piece near the Chapel of St. Peter representing the Virgin and Child with saints and members of the Pesaro family, by *Titian*; — and the altar picture in the vestry, in three divisions, by *Giovanni Bellini*, 1488. The altar, by unknown Lombards of the 15<sup>th</sup> century, is much admired. The external gate of the Corner Chapel



The tomb of Titian.



**The tomb of Canova.**

by the artists *Dalle Masegne*, 14<sup>th</sup> century, and the external apsis of the church, ogival in style, by an unknown architect of the 14<sup>th</sup> century, are also worthy of notice

Close to the Church of the Frari, is the entrance to the

**Office of the Royal General Archives** (*Regio Archivio Generale*) a majestic building, once a cloister of the Frari, in which the archives of the Venetian republic — 872 in number — are preserved. Other 442 archives recording the acts of the various magistracies which sat in Venice after the French usurpation of 1797 are also preserved here. The most ancient acts of the Record-Office are those of the year 883. The total number of volumes, many of which are of immense value, is 14,000,000. They occupy 300 rooms. The statues, bas-reliefs and inscriptions of the Monastery are worth seeing.

Not far off is

**The Church of San Rocco.** — It was rebuilt by *Giovanni Scalfurotto* in 1725, the façade being the work of *Bernardo Marcaruzzi*, 1765-1771. The frontage of the interior, erected in 1495, is the oldest work of *Mastro Buono*. It contains a number of paintings by *Titian*, *Tintoretto* and *Schiavone*, as well as statues, urns, and altars. The principal chapel is exceedingly beautiful; notably so its altar, built at the end of the 15<sup>th</sup> century by *Venturino*, under the direction of *Bartolommeo Bon*.

**School of San Rocco.** — This splendid building was completed in 1549. *Bartolommeo Bon*, *Sarto Lombardo* and *Antonio Scarpagnino*, were its principal architects. The façade is one of the most magnificent specimens of the Lombard style of architecture now in existence, and is wainscotted with precious Oriental marble. The ornaments are very pretty. Nothing can be in better taste than the cornice and the capitals; the columns are at once graceful and fantastic. The gate is much admired; the hall is decorated with pictures by the most classical painters of the Venetian School. The stair-cases are ornamented almost to profusion. The archway leading to the upper hall is elegant and rich in its decorations. In the lower hall is the "Annunciation," of *Titian*.

On the other side of the *campo dei Frari*, through the *calle della Passion*, and that *dei Volti*, is

**The Church of San Tommaso** vulgarly called **San Tomà**.

— It was twice rebuilt, once by *Baldassare Lophena* in 1652, and again in an improved form by *Francesco Bognolo* in 1742. In the Oratory is a very rich collection of relics — some say ten thousand — and a goodly assortment of gold and silver works of the

13<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> centuries. There are some good statues by *Girolamo Campagna*.

Opposite this church is

**The Shoemakers' School** (*Scuola dei Calzolari*) over the entrance of which is a bas-relief in colours in the Lombard style. Architect unknown. Date 1479.

A little way down the *Fondamenta di Donna Onesta*, is a portico leading into *Calle Iunga Seconda*. On the left hand side of this street is a house with an inscription and a bust in bas-relief. This is the portrait of Gaspare Gozzi. He was born here in 1713, the year of the Treaty of Utrecht. Venice was then a leading power in Europe and sent a plenipotentiary to the Congress which was about to decide the disputes between France and Austria.

### THIRD DAY.

Frezzeria. — Campo S. Luca. — Teatro Goldoni. — Church of St. Luca. — Teatro Gallo, or S. Benedetto now Teatro Rossini. — S. Paternian. — House inhabited by Daniele Manin. — Famous winding stair-case. — Church of St. Benedict. — Palazzo Contarini. — Permanent exhibition of Works of Art. — Monastery. — St. Stephen's Church. — Palazzo Loredan. — Palazzo Morosini. — Palazzo Pisani. — Church of St. Vitale. — Church of St. Samuele. — Teatro Cambray. — Church of St. Maurice. — School of the Albanians. — Palazzo Baffo. — Palazzo Da Ponte. — Church of Santa Maria Zobenigo. — Church of St. Fantino. — Teatro La Fenice. — Venetian Atheneum. — San Moisè. — St. Maria della Salute. — Patriarchal Seminary and Manfredini's Gallery of paintings. — Church St. Gregory. — Yard Abbey of St. Gregory.

**The Frezzeria** is a street somewhat similar to the Mercerie, but the shops though equally numerous are not quite so good. It leads out of the Bocca di Piazza, under the new wing of the Palazzo Reale at the further end of the Piazza San Marco.

Continuing along this street one reaches the

**Goldoni Theatre** formerly called St. Luca and Apollo rebuilt in 1661.

Crossing the Square of St. Luca we come to the

**Church of St. Luca** built in the style of the Decadence built 1581 by an unknown architect. It was rebuilt 1832. Among the various

paintings which enrich this church is the altar-piece (on the High Altar) representing St. Luke and the Virgin Mary, by *Paul Veronese*. Several illustrious authors were buried here, among others Pietro Arentino.

Opposite the church, across a little bridge, is the Teatro Gallo or San Benedetto, now Teatro Rossini, built in 1755. Its name was changed when Rossini died in the winter of 1868, during the performance of the "*Matrimonio Segreto*," Cimarosa's pretty opera with Angelina Vinéa as prima donna. Rossinis do not die every day so it is possible that the theatre will retain its name.

Not far off is the Campo San Paternian with the steeple of the suppressed church of that name. Its shape is peculiar, being pentagonal. Very remarkable, too, is the large red house where Manin lived — not for its own sake but Manin's. Daniel the Great deserves well of his country. I spoke of him in the following terms when his ashes were brought to Venice.\*

"The Manin Festival has been a complete success. Venice has done justice to herself. She has relieved herself of the charge of ingratitude, and the honours paid to Manin in his coffin are a touching, though tardy, recognition of his life-long services. Daniel Manin died in Paris in September 1857 sharing the grave of his friend Ary Scheffer at Montmartre. Early in the present month (March 1868) his body was exhumed at the request of the Italian government and brought home. He was born in Venice on the 12<sup>th</sup> of May 1804 and in 1848 he had the glory of re-establishing the independence of Venice. He proclaimed the Republic on the 22<sup>nd</sup> of March. On the following day he drove the Austrians out of the Lagoons and was elected President afterward's Dictator. Those who are acquainted with the history of the European revolutions of 1848-49, know that Venice fell overpowered by circumstances which there was no resisting; fell without shame — nay with glory. — after a resistance of seventeen months with an army attacking it from without and cholera and starvation fighting for the enemy within the walls. Neither is it necessary to defend the character of Manin. In his prosperity he had been an able and upright lawyer; in his adversity he became a philosopher. He lived and died a republican, but like Garibaldi he preferred the unity and independence of Italy — no matter at what cost, no matter under what flag or with what dynasty not to the triumph of his own theory or the gratification of his own ambition."

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\* Pall Mall Gazette, March 21st 1868. — G. E. M.

Down the *Calle delle Locande*, in a court-yard called the *Corte del Maltese*, is a pretty winding-staircase, called the *Scala di San Paternian*. It is of the purest Renaissance style and was built in the 14<sup>th</sup> century by an architect whose name has not transpired. He seems to have wished to imitate the famous leaning tower of Pisa, and has produced something still more curious though less important.

On descending the bridge of S. Paternian we come to the

**Church of St. Benedetto**, in the style of the Decadence, built in 1619 by an unknown architect. The best thing in this church is the altar-picture of "S. Sebastian," by *Bernardo Strozzi* surnamed the *Genoese Priest*.

At a short distance from this church is the **Palazzo Contarini**, now **Mocenigo** part of which is occupied by the **Permanent Exhibition of works of Art**, open every day from 9 to 4.

Beyond the *Campo St. Angelo* is the Monastery (adjoining the Church) of S. Stefano. The style is Lombard. The architect is *Gabriele*, the Augustine Friar. On the wall close to the gate leading into the church (not the monastery) is the sepulchral urn of Doge Andrea Contarini in the *arci-acuto* style.

**The Church of San Stefano.** — The interior of this church is divided into three naves formed by arches of an acute shape supported by columns. The vaulted roof of the central nave is interwoven with wood-work and shaped like the keel of a boat turned upside down. The style is ogival, the architect unknown. Perhaps he was an Augustinian friar? Date 1294 to 1325. The church abounds in statues, and monuments; the most striking is that of Jacopo Suriano, by an unknown artist of the XV<sup>th</sup> century. The choir is adorned with benches of inlaid and carved wood, of antique workmanship, attributed to *Maestro Marco da Vicenza*. The bronze works are much admired; the gate is one of the most beautiful monuments of the 15<sup>th</sup> century. In the *campo St. Stefano* may be seen the following buildings: the Palazzo Loredan in two orders of architecture, Ionic and Corinthian; the Palazzo Morosini in the Classic style (16<sup>th</sup> century) in imitation of the style of *Sansovino*; and the vast, and splendid palace of the Pisani family, a work of the 17<sup>th</sup> century. Near the end of the *campo* is

**The Church of St. Vitale.** — The façade of this church is not particularly good. It would seem to be an imitation of the Palladian style. The architect is *Andrea Tirali*, 1700. The interior is in the style of the Decadence. The best picture in the whole church is

the painting of St. Vitale on horseback (over the principal altar) by *Vittore Carpaccio*, 1514.

Right at the further end of the *campo St. Stefano* is the *calle delle Botteghe*, leading to the *campo* and

**Church of San Samuele.** — It was rebuilt in 1683, and contains some fine works in marble and one or two good pictures. Not far from here, at the end of a narrow street, is the *Teatro San Samuele*, now *Camploy*, built in 1655, and rebuilt in 1748.

Going back to the *Campo San Stefano*, into the street on the right, about half way along the enclosure, we come to

**The Church of St. Maurice.** It was built in the year 1806 after *Pietro Zaguri's* plans, who intended to imitate the demolished church of Sansovino (S. Geminiano). — The façade was erected at a later date by *Antonio Selva* and *Antonio Diedo*, who altered the original plan of *Zaguri*. In this church will be found some fine pieces of sculpture by *Domenico Fadiga*; on the façade are bas-reliefs of some importance by *Bartolommeo Ferrari* and *Luigi Zandomeneghi*. On the left hand side, looking towards the church, is

**The School of the Albanians** (*Scuola degli Albanesi*) founded in the year 1447 by the merchants of Albania, then a Venetian province. It is in the style of the Renaissance. The façade is adorned with bas-reliefs: the Virgin and Child; two busts of Saints; and the siege of Scutari. Artists unknown. Date 1500.

One of the principal palaces in the *Campo St. Stefano* is

**The Palazzo Baffo** in the classic style of the 15<sup>th</sup> century. In the *calle del Doge* is the façade of

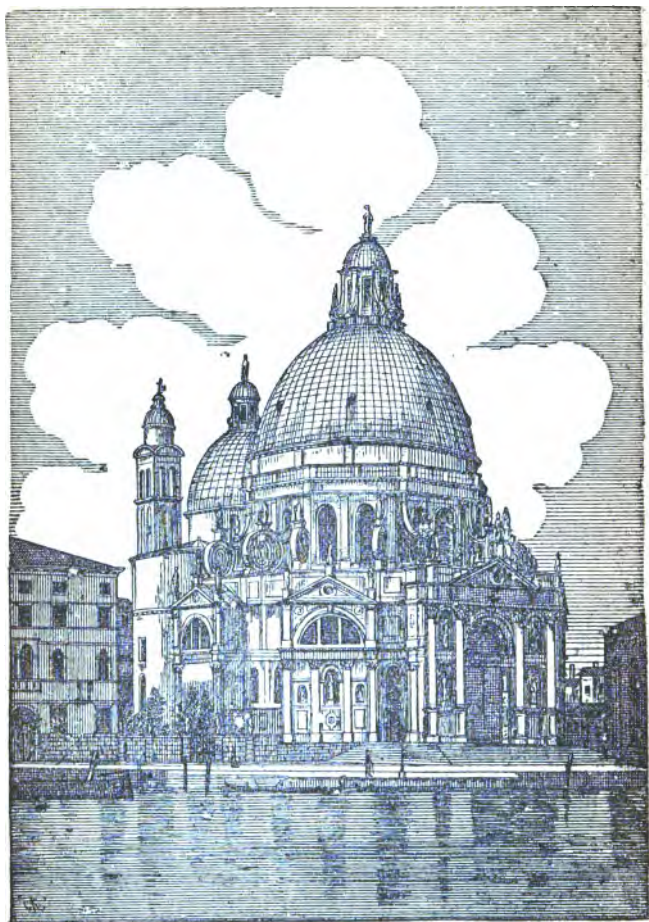
**The Palazzo Da Ponte**, in the style of *Sammicheli*. It was built by order of Doge Nicolò da Ponte.

Passing over the *campo*, and two small *bridges*, we come to *campo* and

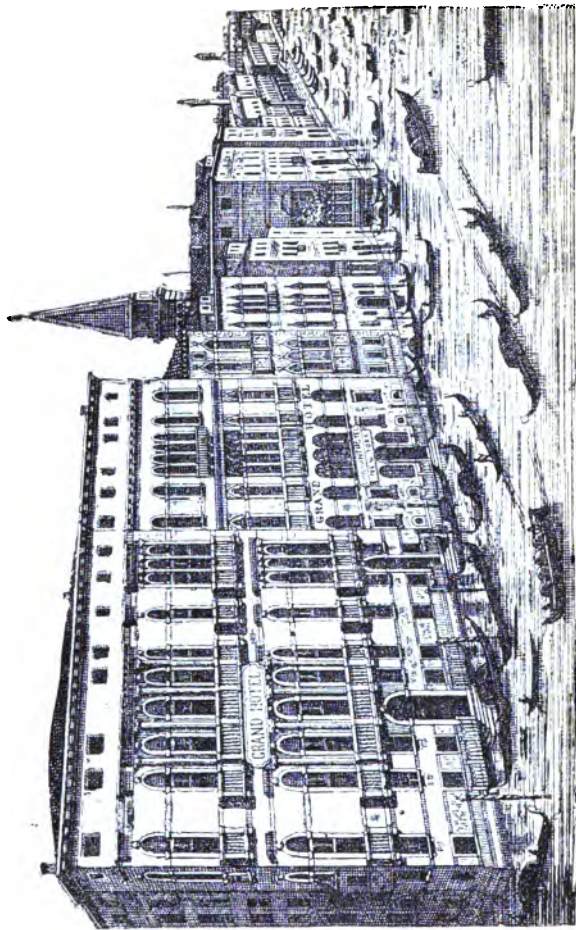
**Church of Santa Maria del Giglio**, (*St. Mary of the Lily*) commonly called *Santa Maria Zobenigo*, from the name of the family of Zobenico or Giubanico, now extinct, by whom it was founded. It was burnt down in the 10<sup>th</sup> century; rebuilt in 1105; destroyed again in 1660; and again rebuilt in its present shape in the year 1680. It is a mass of Istria stones heaped up together in very bad taste by *Giuseppe Sardi*. The church contains some very good pictures, a fine statue by *Giulio Del Moro*, (in the vestry) and a sepulchral monument — that of *Giulio Contarini* — by *Alessandro Vittoria*.

Going over the *Ponte delle Ostreghe*, along the *Calle delle Veste* we come to the *Campo S. Fantin* with its church, its Atheneum





**Church of Santa Maria della Salute.**



**GRAND-HOTEL (ci-devant Hôtel New-York).**

# Palaces Fini and Ferro now Grand-Hôtel.

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The palace Fini, one of the largest and most magnificent palaces on the Grand Canal was built by Andrew Alexander Tremiglione, who from a simple stone-cutter raised to the height of an architect. His celebrity begins at the epoch of the mannerists, when the taste of arts was going to decay. The works of this happy author were all considered mediocre and vicious. An evident proof of this assertion is Saint Moses' façade, a building of the same architect, in which coarseness and the whimsical style are abundantly profused, showing more and more the decay of that epoch. At any rate the erection of this palace was the best and most perfect work of Tremiglione, both for its design and execution, having introduced in its perspective all the extravagances, and whims, required from the art of his century; the whole most regularly disposed. The interior of this palace is also something princely. At the entrance on the Grand Canal, there is a most elegant hall, which leads through a beautiful staircase to the first floor, richly furnished by the proprietors of the Hôtel, and offering to foreigners all the eases, that make their sojourn so agreeable in the town of the Lagoons.

The second palace, namely the Palace Ferro, belonged in the ancient times to the family Barozzi, then it belonged to the Manolesso, and at last to the Ferro.

The style of this splendid edifice is a mixture of lombard and gothic architecture, as the three central arcades of the first order are subdivided by lombard-shaped little columns, whereas the second order is of the purest gothic form.

The Grand Hôtel, formerly New-York, took possession of these two superb palaces and introduced so many comforts into them, that the greatest part of the most distinguished foreigners, who come to Venice, take up their lodgings in such a rich house, which offers them so many eases.

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nd its opera house — that of the *Fenice* — one of the finest in the world.

**Church of St. Fantin.** — This Church is supposed to be the work of *Tullio Lombardo*, 16<sup>th</sup> century. The style of the façade and of the interior is simple and pure, the principal chapel by *Jacopo Sansovino* being a master piece. It was completed in 1583. There are two monuments (Lombard style) and one painting by *Giovanni Bellini*.

**The Fenice** is one of the largest theatres in Italy. It was originally built by *Selva*. Burnt down in 1836 it was rebuilt on the original plan by the brothers *Meduna*.

**Venetian Atheneum.** — This building, in the style of the Decadence, is the work of *Alessandro Vittoria*. It was intended for a cloister or some branch establishment of a convent or oratory. Its present uses are proclaimed by its title. It is the Literary Institute of Venice. The rooms are decorated with busts and bas-reliefs. There are some good paintings by *Palma the Younger*.

Returning to the *calle* and the *ponte delle Veste* and proceeding along the *calle lunga*, and across the *ponte*, we come in sight of

**The Church of St. Moisè.** — The magnificent façade of this church is the work of *B. Tremignan*, 1688, who endeavoured by a profusion of ornaments to make up for the deficiencies of the style he had to adopt — that of the Decadence. It contains paintings by *Palma the Younger*, *Tintoretto* and *Liberi*. In the middle of the church may be seen the tombstone of John Law, Baron of Lauriston, founder of that "Royal Bank", which ruined the French finances. Date 1730.

Going a little way back we come to the *calle del Traghetto* leading to the *traghetto* or ferry of the Salute which is crossed in a gondola at a charge five of cents. On the opposite side of the Grand Canal is

**The Church of Santa Maria della Salute.** — The Senate caused this church to be built in fulfilment of a vow, made during the plague of 1630. *Longhena*, 1631-1632, was the architect. Whatever may be the faults of this building as a work of art they are amply atoned for by the vastness of the mass, the huge arches the majestic height of the cupola, and the boldness of the plan. It is a fine monument of Italian genius and daring.

The façade of the church is fanciful and effective. The interior consists of two polygons described in "concentrical circles". The polygon nearest to the centre presents eight equal sides, with as many archways, which correspond to those described by the other

octagon; an archway joins the two polygons. Of the eight arcades, one leads to the gate, one to the Presbytery, and the other six to the various chapels. The Salute is rich in marble works. It contains 125 statues and many fine paintings by eminent artists, including *Titian*; and other objects of artistic value. The most remarkable of these are: — (at the principal altar) a bronze chandelier, a beautiful cast by *Andrea d' Alessandro Bresciano*; (in the ante-vestry) a bas-relief supposed to be by *Antonio Dentone*, and a painting of S. Mark — by *Titian*; (in the great-vestry (St. Rocco &c. by *Girolamo da Treviso*, and St. Sebastian by *Marco Basaiti*; (in the small vestry) a painting by an unknown Venetian (1838) representing the "Doge Francesco Dandolo and his Wife Presented to the Virgin Mary by their Patron Saints," — and the sepulchral urn of Ant. Corner, in the Lombardo style, 1500.

After leaving the Salute the tourist should pay a visit to

**The Patriarchal Seminary** (*Seminario Patriarcale*) which was founded by the Somaschis in the year 1636, after the design of *Lorghena*. It was not used as a seminary until the year 1817. It is a sumptuous building somewhat in the style of the Decadence. The oratory is famous for its works of art and its collection of antiquities. The library and the Manfredini gallery, with paintings of the various Schools, and the urns and tombstones of illustrious men are worthy of especial praise. The Museum of statuary and the numismatic collection of this palace — the altar in the oratory by an unknown Lombard artist of the 16<sup>th</sup> century — and the sepulchral urn of *Jacopo Sansovino*, a plastic work by *Alessandro Vittoria*, — are all worth seeing. In the Museum is a statue of *Agostino Barbergio* in a kneeling position, also a work of the 16<sup>th</sup> century; and the torso of a man's statue, in Greek antique marble, date unknown. In the gallery of paintings is a picture of the Holy Family by *Leonardo da Vinci*, and in the library two terra-cotta busts by *Alessandro Vittoria*.

After leaving the seminary, taking the road to the left, towards the *fondamenta della Salute*, and passing over the *bridge della Salute* we come to the *rio terrà dei Catecumeni*. Turning to the right into the *Calle dei morti* (*Street of the Dead*), we arrive at the *Campo* and

**Church of St. Gregory.** — The beauty of its ornaments, the symmetry of its various parts, and the form of its windows, in the arch-acute style (looking towards the church of the Salute) are much admired. The architect's name is unknown. This elegant church

was built in 1342, and in the year 1818 was converted into the metal-refining department of the Mint.

The Court Yard of the Abbey of St. Gregory is in the same style as the church. It is a work of the 16<sup>th</sup> century, and is famous for its elegance and richness and for the beauty and variety of its capitals.

## FOURTH DAY

(A gondola is necessary)

Academy of Fine Arts. — Church of St. Trovaso. — Sangiantoffetti Palace. — Palazzo Nani. — Palazzo Giustinian. — Palazzo Bolani. — The Zattere. — Church of Santo Spirito. — Hospital of the Incurables and Church of the same. — Church of Santa Maria del Rosario also called the Gesuati. — Church of the Orphans, or of the Visitation. — Church of St. Sebastian. — Church of the Angel Raphael. — Palazzo Cicogna. — Church of St. Nicolas. — Palazzo Zenobio. — Campo di Marte — Giudecca. — Church of the Zitelle. — Church of the Redentore. — Church of St. Euphemia. — Island of St. George.

**Academy of Fine Arts.** — This used to be the convent of the Carità, now suppressed. It was built by *Palladio*, and partly burnt down in 1650. In 1622 and 1847 it was enlarged to meet the demands of the Royal Academy, established here in 1807. The walls are covered with valuable paintings and choice drawings, plaques, jaspers and bronze bas-reliefs. In the Model hall among a number of beautiful statues and sculptures will be found, *Canova's* Hercules flinging Lica. The most important pictures are those of the Venetian school, the finest of which, and one of the finest pictures in the world, is the Assumption, *Titian's* masterpiece. In the smaller, or Contarini hall, may be seen some wonderful ebony and box-wood sculptures by the famous *Andrea Brustolon*.

The Academy is open in summer from 9 a. m. to 4 p.m.; and in winter from 10 a. m. to 3 p. m. A catalogue of the pictures &c will be found at the end of the volume.

Not far from the Academy stands.

**The Church of St. Trovaso.** — Properly *S. Gervasio e S. Protasio*, classic style; by an unknown architect, 1590. It contains paintings by *Tintoretto*, a fine pulpit and some good bas-reliefs.

The most note-worthy palaces in the neighbourhood are: Palazzo Sangiantoffetti, Palazzo Nani, and Palazzo Giustinian. In the last may be seen a gallery of paintings, a collection of Greek sculptures and medals, and a library containing a great number of codes of the Republic. Close by is Palazzo Bolani now a Royal College under the title of Marco Polo.

From here to the *Zattere* is a pleasant walk — a pretty promenade along the Giudecca Canal. Near it, over the *ponte dei Saloni*, is

**The Church of Santo Spirito** built in the beginning of the 16<sup>th</sup> century. It contains a magnificent monument of the Paruta family, by an unknown sculptor of the 17<sup>th</sup> century, and (at the third altar) a beautiful altar-painting by *Giovanni Buonconsigli*, called the *Marescalco* (Blacksmith).

A little further on, are

**The Hospital and Church of the Incurables.** — The architect is *Antonio da Ponte* or as some say, *Sansovino*. The style is classic. The ceiling, with its beautiful compartments painted by *Padovanino*, *Peranda* and the *Prete Genovese*, is much admired. So is the gate. — The Hospital is used for military purposes.

Beyond the *Bridge of the Incurables* is

**The church of the Gesuati**, in the style of the Decadence, by the architect *Giovanni Mussari*, 1726-1743. It is also called *Santa Maria del Rosario*. The façade is magnificent; the tabernacle of the principal altar, with precious lapislazuli columns, and the ceiling in three compartments by *Giambattista Tiepolo*, are marvellous works. Further on is the

**Church of the Orphans**, or as it is sometimes called, the *Church of the Visitation*. It is one of the most graceful monuments of the Lombard school now extinct 1494-1524.

Going along the *Zattere* towards the *calle del vento* we come to the *campo S. Basiglio* and the

**Church of St. Sebastian**, built in the style of the Renaissance by *F. da Castiglione* and *A. Scarpagnino*, 1506-1548. The harmony and correctness of the interior are deserving of the highest praise. In this church is the tomb of *Paul Veronese*. Some of his finest works adorn his resting place. His picture of the Virgin Mary (second altar on the right) — the martyrdom of St. Sebastian — St. Mark and St. Marcellino (principal chapel) — and the compartments of the ceiling, are splendid works. On the first altar is a painting by *Titian*. Here, too, are statues by *Sansovino* and *Vittoria*, and a mosaic by *Zuccato*.

After leaving this church let us turn to the left across the *Campazzo*, into the *campo dell' Angelo Raffaele*. The fountain with its beautiful railing carved in the mediaeval style by *Marco Arian* (1349) is worth visiting.

The church of the *Angel Raphael* was built after the design of *Francesco Contini* in 1618, with the exception of the façade which was built in 1735. The architect's name is unknown. There are paintings by *Bonifacio*, *Aliense* and *Alvise dal Friso*.

Nearly opposite the church, a little to the left of the *rio*, is the façade of the

*Palazzo Cicogna*, rich in architectural beauties, built in the 14<sup>th</sup> century in the *arci-acute* style.

Passing the *ponte dell' Angelo Raffaello* and turning to the left, by the *Riello* along the *canale* we come to the

**Church of St. Nicolas** (*Chiesa di S. Nicolò*). — It has three naves, and in spite of the repairs and alterations made in the 16<sup>th</sup> and 18<sup>th</sup> centuries, has not lost its original character. The interior is splendidly gilt and contains some very valuable paintings.

Returning to the *ponte dell' Angelo Raffaello*, but without crossing it, and keeping along the *fondamenta* till we come to the *Ponte Briati*, we perceive across the canal the front of

**The Palazzo Zenobio**, a sumptuous but not a very correct edifice. The architect is *Antonio Gasperi*, of the 18<sup>th</sup> century. The beautiful gallery which adorns the garden, was executed by *Tommaso Temanza*, in the purest Palladian style. In this palace is the Armenian College *Raphael*.

Going along the shore of *Santa Maria* we come to the

**Campo di Marte**. — This is a tolerably large plain surrounded by trees, and belongs to the military, but it is open to the public both for walking and riding. On one side of it is the *Canale della Giudeca*, a broad sheet of water, wider than the Thames at London Bridge. Opposite is the old Ghetto or Jews' Quarter, now called

**The Island of the Giudeca**. This is the largest of the islands of Venice and is formed by 8 islets joined by bridges. It contains several manufactories and ware-houses for all kinds of goods, as well as prisons for men and women. The population of the island is about 3000 souls. The following are the three principal Churches.

**The church of the Zitelle**, attributed to *Palladio* but bearing some evidence of having been the work of *Jacopo Bozzetto*, 1583-1586.

**The church of the Redeemer** (*Chiesa del Redentore*) was built in consequence of a vow made by the Republic during the



plague of 1577. It is *Palladio's* master piece. Its style is Corinthian. It has one nave. The cupola and steeples are magnificent; the staircase with its balustrade is exceedingly picturesque. The principal paintings are in the vestry, namely: the Virgin and Child, with John the Baptist and St. Catherine; the Virgin and Child with St. Girolamo and St. Francis; the Virgin and Child and two angels — all three painted by *Giovanni Bellini*.

The church of **St. Euphemia** was rebuilt in the 17<sup>th</sup> century. The capitals of the columns which support the central nave would appear to belong to some part of the building erected in, or before, the 10<sup>th</sup> century.

Crossing over the ferry we reach the

**Church of St. Giorgio Maggiore**, built A. D. 1565-1610. It is the work of *Palladio*. The interior is by *Scamozzi*, the cloisters being by *Palladio*, *Sansovino* and *Longhena*. The latter built the flight of steps. The choir, of matchless workmanship, is made of carved wood, and represents the life of S. Benedict. It is the work of *Albert de Brule* a Flemish artist. This church abounds in marble and bronze works, statues and paintings. Pius the Seventh was elected Pope and king of Rome in this church in the year 1800 when the Pontifical city was in the power of the French. Among the objects which deserve particular attention are: — at the second altar, wooden Crucifix by *Michelozzo Michelozzi*, a pupil of Donatello's; at the High Altar, the Creator on a Globe upheld by the Evangelists, a magnificent group in bronze by *Girolamo Campagna*; and in front of the altar two large bronze chandeliers by *Boccataghiata*, 16<sup>th</sup> century.

## FIFTH DAY.

**Campo Ss. Giovanni e Paolo.** — Colleoni's Monument. — School of St. Mark now Civic Hospital. — Church of St. Lazzaro dei Mendicanti. — Church of Ss. Giovanni e Paolo. — Fountain railings. — Church of the Ospedaletto. — Façade of the suppressed church St. Giustina. — Church of St. Cassano. — Church of Santa Maria Mater Domini. — Church of St. Stae. — Correr Museum. — Church of St. Giacomo de Lorio. — Church of St. Simon Grande. — Church of St. Simon Piccolo. — Tolentini. — Papadopoli Garden. — Church of the Nome di Gesù. — Church of St. Andrea. — Church of Santa Maria del Carmine. — Cloister and School of the Carmelites. — Othello's house. — Church of St. Pantaleone. — Campiello Angaran. — Church of S. Barnaba.

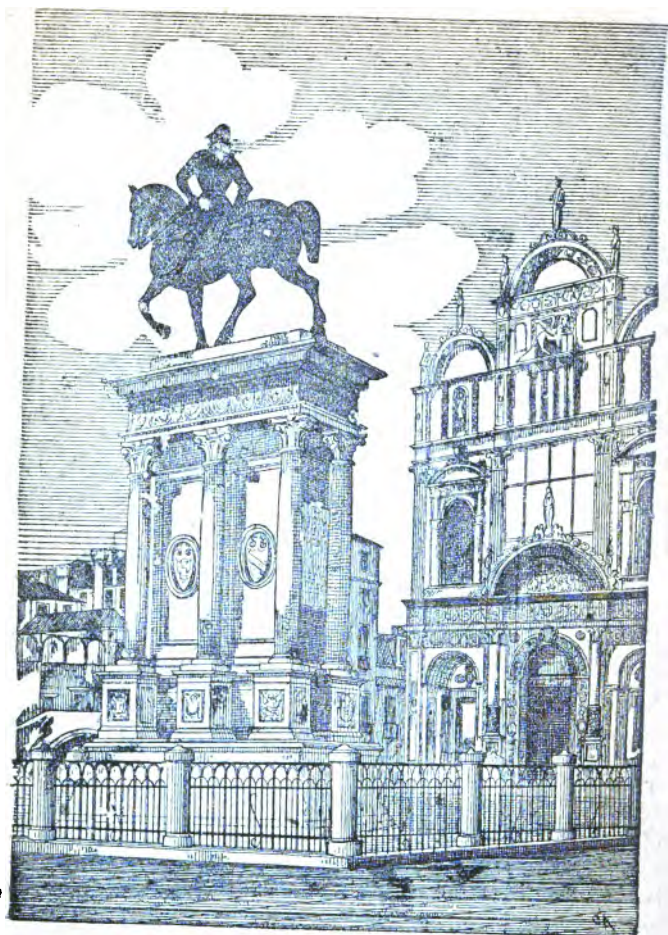
**Campo Ss. Giovanni e Paolo.** — There are three notable buildings in this square: — the Monument of Colleoni; the School of St. Mark; and the church of St. Lazarus, a little way out of the enclosure down the *fondamenta dei Mendicanti*.

**The Monument of Colleoni**, was built in memory of *Bartolomeo Colleoni* of Bergamo, a brave General of the Republic. The fine equestrian statue of the hero stands upon an elegant bronze pedestal splendidly ornamented. The pedestal was made in 1496, by *Alessandro Leopardi* who cast the statue from the model of *Andrea dal Verocchio*.

**The School of S. Mark** (*Scuola di S. Marco*) now the Civil Hospital is a fine building, rich in marble works in the style of the Renaissance, 1485. It was built after the plan of *Martin Lombardo*. Exceedingly handsome are the three frontispieces over the façade; the gate is gracefully and richly modelled. The decorations and statuary are the work of *Bartolomeo Bon*; the lateral bas-reliefs were done by *Tullio Lombardo*. The halls of the interior are much admired; the ceilings are covered with splendid carvings of the 15<sup>th</sup> century.

**Church of St. Lazarus of the Mendicants** (*Chiesa di S. Lazzaro dei Mendicanti*). — This church was built by *Vincenzo Scamozzi* A. D. 1601-1663. The façade (by *Giuseppe Sardi* 1678) in honour of *Alvise Mocenigo*, is by *Sardi* with the exception of the statues which are the work of *Giusto Le Curt* and *Giuseppe Belloni*.

**The church of Ss. Giovanni e Paolo.** — The façade dates from the 15<sup>th</sup> century. The interior is in the form of a Latin cross,



**Monument of Colleoni.**

with pedestals in the ogival style probably the work of Dominican friars. It was commenced in 1240 and finished in 1430. The entire bulk is supported by six arches: the central columns (all different) are rare specimens of architecture. Large octangular and round painted glass windows light the church. The altars are magnificent. Tombs of Doges and other sumptuous monuments, as well as pedestrian and equestrian statues of captains and generals of the Republic are to be seen on every side. The most prominent monument is that of Doge Pietro Mocenigo by *Pietro Tullio* and *Antonio*, the two *Lombardi*, father and son. On the altar next to it is the Virgin and Child by *Giovanni Bellini*; on the next altar the great painting in nine compartments which *Sansovino* attributed to *Giovanni Bellini*; over the two doors is the mausoleum of Bertucci, Silvestro and Elisabetta Valier, by the architect *Andrea Tirali*, and the sculptors *Pietro Baretta*, *Ant. Teresia*, *Giovanni Bonazza*, *Marino Gropelli* — 18<sup>th</sup> century; near it St. Agostino, by *Bartolomeo Vivarini*. We may next mention the large window with painted glass *Girolamo Mocetta*; cartoons by *Bartolomeo Vivarini*, 1473, badly restored in 1814; over the next altar. Our Saviour between St. Andrea and St. Peter, altar-painting by *Rocco Marconi* in the Chapel of the Magdalen is an altar in the Lombard style, by an unknown artist — over it the Magdalen, a fine statue said to be the work of *Guglielmo Bergamasco*, 1523. On the sides of this chapel are: St. Andrea and St. Philip and in the centre the Creator and two angels with chandeliers, by an unknown Lombard artist of the 14<sup>th</sup> century; (principal chapel) mausoleum of the doge Leonardo Loredan, by the architect *Girolamo Grapiglia*, 1572; — the doge's statue by *Girolamo Campagna*; the other two by *Danese Cattaneo*; (Same chapel, left wall) Mausoleum of doge Andrea Vendramin, attributed to *Alessandro Leopardi*, 15<sup>th</sup> century, mausoleum of doge Marco Corner by *Jacobello dalle Masegne* school 17<sup>th</sup> century; (Chapel of St. Pius V) Urn of Jacopo Cavalli, by *Paolo di Jacobello dalle Masegne*; on the left the Marble group representig Vittore Cappello receiving the staff of command from St. Helen, by *Antonio Dentone*, 15<sup>th</sup> century; Over the door of the "crociera," (leading to the famous chapel of the Rosary, destroyed by fire August 15<sup>th</sup> 1867) is the monument of doge Antonio Venier by the disciples of *Dalle Masegne*, 1400. Further to the left is the monument of Agnes and Orsola, wife and daughter of doge Antonio Venier; and the mausoleum of doge Pasqual Malipiero, perhaps of the *Florentine School*, 15<sup>th</sup> century. Near this mausoleum is the "Coronation of the Virgin Mary," a fine work,

by *Giovanni da Udine*; a monument in the Lombard style, to the senator G. B. Bonzio; the statues of St. Thomas, and St. Peter the Martyr, the former by *Antonio Lombardo*, the latter by *Paolo da Milano*; further on the mausoleum of Doge Tommaso Mocenigo, by the sculptors *Pietro di Nicolò da Firenze* and *Giovanni di Martino da Fiesole*; the mausoleum of Doge Nicolò Marcello, a beautiful work by *Alessandro Leopardi*. On the adjacent altar stood the famous altar-painting by *Titian* destroyed during the fire of 1867. The present picture is a copy — a gift from the city of Florence. The last altar (in the Lombard style) is the work of *Guglielmo Bergamasco*, 1523. Over it is the statues of St. Girolamo by *Alessandro Vittoria*, near it the mausoleum of Doge Giovanni Mocenigo, by *Tullio Lombardo*, 1500.

On leaving the church (taking the road to the left) we see in the middle of the *campo*, the fountain with its octagonal railing, a handsome piece of sculpture of the 16th century. In the *Corte Bressana*, close by, is another fountain of the same date, attributed to the school of *Bon*. At the end of the *Salizzata Ss. Giovanni e Paolo* is

**The church of the Ospedaletto** by *Baldassare Longhena*, 1674.

Further on, through the *Barberia delle Tole* and the *calle Zon* past the *bridge*, we come to.

**The façade of the suppressed church St. Giustina.** — The idea of the architect of this church, *Baldassare Longhena*, 1670, was good but he spoiled it, by giving way to the fashion of his time and *crushing* it, so to speak, with ornaments. The statuary was done by *Clemente Moli*, 17th century.

We must now cross over the *Bridge of Rialto*, and traverse the *ruga degli Speciali* (*Street of the apothecaries*) as far as

**The Beccherie.** — This was the ancient palace of the *Quirines*. It was built in the 13th century and was almost entirely destroyed in 1310 by the Council of Ten, its owner having taken part in *Bajamonte Tiepolo's* conspiracy. Of the rooms which escaped destruction some (in 1323 were converted into slaughter houses for cattle (*Beccherie*, shambles) — others into prisons. The prisoners were kept up stairs — the cattle on the ground floor.

Past the *ponte delle Beccarie* through the *Calle del Cristo* is the

**Church of St. Cassano.** — The style is that of the Decadence. It was built in the 17th century. Its pulpit is admired, no less for its marble ornaments than for the purity of its style. The

church contains a number of paintings by *Rassano*, *Tintoretto*, and *Palma the Elder*. The beautiful altar-painting on the first altar is *Palma's*.

Not far from here is the *fondamenta Pesaro*, from which may be seen the facade of a Palace in the arch-acute style of the 14<sup>th</sup> century. Over the gate is a bas-relief of the same date with emblems and figures of animals. The windows of stained glass over-looking the canal, represent the four Evangelists

Going back as far as the *calle della Regina* we come to the *calle* and *campo* and

**Church of Santa Maria Mater Domini** in the Lombard style of the Renaissance. — The architect of the interior is *Pietro Lombardo*, (1510) and of the front *Jacopo Sansovino*. It contains a beautiful little altar by an unknown Lombard artist of the 15<sup>th</sup> century, some good statues, and some altar-paintings. Those most worthy of notice are the picture on the second altar, representing St. Catherina the Martyr, by *Vincenzo Catena*, and the Transfiguration by *Francesco Bissolo*.

Past the *campo di S. Stae*, bordering on the *Grand Canal*, is the church of St. Eustachio commonly called.

**The church of St. Stae.** — The facade is by *Domenico Rossi*, 1709; the interior by *Giovanni Grassi* in imitation of the Palladian style, To the right of the second altar is the bust of Antonio Foscari beheaded in April 1622 for political crimes but pardoned after death on the following January by a decree of the Council of Ten, which declared him innocent.

At the end of the *salizzata del Fondaco dei Turchi*, is the gate of

**The Correr Museum**, now belonging to the city, which contains a highly valuable collection of curiosities, chiefly artistical and archaeological presented to the town by Theodore Correr and enriched, from time to time, by other generous patrons. There are a great many busts, inscriptions, collections of antique medals, armoury, engravings, books, bronzes ivory, engraved stones, &c. &c. — Admittance on Wednesdays and Saturdays.

Passing the *ponte del Megio*, we come to the *campo* and

**Church of S. Giacomo de Lorio.** — It was built about the year 1225, and repaired three centuries later. The ceiling, keel-shaped, is supposed to be a work of the 14<sup>th</sup> century. The compartments are decorated with paintings by *Paolo Veronese* and the walls by other artists of the Venetian school. The most remarkable picture is that of St. Sebastian, St. Laurence and S. Rocco, by

*Giovanni Buonconsiglio*, called the *Blacksmith*. This painting is on the left, when entering the church. Monuments belonging to earlier constructions are to be found here, notably a curious marble basin, and a very handsome Ionic column (also marble) both specimens being exceedingly large.

The church of *St. Simon Grande* (*S. Simeone Profeta*) was built in the beginning of the 10<sup>th</sup> century. It has three naves and three altars, one of which is in the Lombard style with an altar-painting by *Palma the Younger*. Behind the communion-table of the principal Chapel, is the valuable Greek marble sculpture by *Marco Romano* 1317, representing Simeon the Prophet lying supine.

Leaving this Church and passing over the *Ponte Gradenigo* and the *calle lunga* we come to the Grand Canal and the *fondamenta* and

**Church of S. Simon Piccolo** (*S. Simeone Giuda*) — This bold imitation of the Pantheon is due to the genius of *Giovanni Scalfarotto*, 1718-1718. There is a splendid gallery, on the facade with a staircase leading to it. The gallery, the gate, the upper side of the arches which sustain the dome, and the four altars, belong to the Corinthian order. The cupola of this remarkable edifice is at once peaceful and magnificent though perhaps a little too large. The Purification by *Temanza*, and the statues by *Marchiori*, are worthy of notice.

Going towards the *Ponte della Croce* we arrive at the *fondamenta* and

**Church of the Tolentini** (*P. Nicolò*). — The interior was planned by *Scamozzi*. The Vestibules, modelled after that of the Temple of Antonino and Faustino at Rome, was added by *A. Tirali*. It is a magnificent work. There are good paintings by *Bonifacio*, the *Prete Genovese*, *Procaccino* and *Palma the Younger*.

Going back to the *Ponte della Croce* we see (on the other side of it) the

**Papadopoli Gardens** occupying the site of the ancient Church of the Cross, built in 774. Nothing is now left of it but a column of Egyptian marble. This garden, rich with exotic plants, is one of the largest in Venice.

Going along the bank of the Grand Canal and turning to the left at the further end of the island of *St. Chiara* we see at a short distance.

**The church of the Nome di Gesù**. — Built in the Palladian style, by *Antonio Selva*. Its was completed by *Antonio Diedo*, 1810-1834.

Not far from here is

The church of **S. Andrea** erected in the 15<sup>th</sup> and restored in the 17<sup>th</sup> century. There is nothing remarkable in this Church but a painting of St. Girolamo, by *Paolo Veronese*. Close by is

The church of **S. Maria del Carmine** (*la Vergine del Carmelo*). — It was built in 1348 in the mediaeval style and restored in the 17<sup>th</sup> century. The Ionic porch, with emblematic ornaments, is supposed to have been brought from Aquileja or Altino. The High Altar abounds in marble works. On the walls and on the other altars are paintings by eminent Venetian artists. Perhaps the finest painting is St. Nicholas with Saints and Angels by *Lorenzo Lotto*, 1329. The steeple is one of the most remarkable in Venice. It was put straight in 1688 by *Giuseppe Sardi* having been aslant when first built.

Over the entrance to the Cloister is a bas-relief, with the date 1340, and the sculptor's name, *Arduino Tagliapietra*, carved upon it. At the right is

The school of the Carmelitans (*Scuola dei Carmini*). — It is a pretty piece of architecture dating from the first years of the 17<sup>th</sup> century. Some of the pictures are good, the ceiling of the grand hall, painted in eight compartements by *Giambattista Tiepolo*, is much admired.

Beyond the *Campo dei Carmini*, on the other side of the *rio* stands a new building, on the site of an ancient palace of the 14<sup>th</sup> century, demolished a few years ago. It was called

**Otello's House** (*Casa di Otello*). — In a niche on the front is the marble statue of a warrior, by *Rizzo* 15<sup>th</sup> century. Tradition says that Othello lived here with Desdemona. Othello seems to have been a certain Cristoforo Moro, Venetian lieutenant at Cyprus, who, out of consideration for the Venetian nobility was represented in the old story, and on the stage, as a Moorish gentleman. It was his name, not his face, that was black!

Crossing the *campo Santa Margherita*, and the bridge at the end of it, we come to the *campo* and

**Church of S. Pantaleone**, built in the style of the Decadence 1668-1675 by *Francesco Comino*. The chapel to the left of the principal one, is adorned by a fine Lombard altar, and a very beautiful table. The Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, (1444) is the only picture here worth seeing.

To the left of this church, in the *Campiello Angaran*, may be seen fixed in the wall, a stone medaillon, with the portrait of an Eastern emperor, in his gorgeous costume. Style Byzantine.



On the other side of the *campo Santa Margherita* past the *ponte dei Pugni* is

The church of *St. Barnaba*. — Its architect was *Lorenzo Boschetti*, 1749. The best paintings are by *Palma the Elder*, *Va-rottari* and *Paolo Veronese*.

Near the church is a station for gondolas. For charges &c, see *Tariff* at the end of the volume.

## SIXTH DAY

Church of *S. Gian Grisostomo*. — *Palazzo del Polo*. — *Teatro Malibran*. — Church of the *Madonna dei Miracoli*. — *Corte delle Monache*. — *Campanile of the Madonna Miracoli*. — Church of *St. Canciano*. — *Palazzo Falier*. — School of the *Angelo Custode*. — Church of the *Ss. Apostoli*. — *Cappella Corner*. — Church of the *Jesuits*. — *Palazzo Zen*. — Church of *S. Catherina*. — *Royal College Marco Foscarini*. — Church of *S. Felice*. — *Palazzo Giovanelli*. — *Palazzo Vendramin*. — Church of *Santa Fosca*. — Church of the *Maddalena*. — Ruins of the Church of the *Servi*. — Church of the *Volto Santo*. — Church of *S. Marcilian*. — Church of the *Abbey of the Misericordia*. — Inn of the *Brethern of the Misericordia*. — *Sior Antonio Rioba*. — Residence of *Jacopo Tintoretto*. — Church of the *Madonna dell' Orto*. — Church of *St. Alvise*. — Church of *St. Giobba*. — *Botanical Gardens*. — *Palazzo Savorgnan*. — *Palazzo Manfrin*. — Church of *S. Geremia*. *Palazzo Labia*. — Church of the *Sealzi*. — Bridge of the *Lagoons*. — The *Grand Canal*.

Starting from *St. Mark's Square*, and passing through the *Mercerie*, the *campo S. Bartolomeo* and the *salizzada del Fondaco Tedeschi* over the *ponte dell' olio* we arrive at

The church of *St. Gian Grisostomo*. It was built by *Moro* (perhaps *Ermolao*) *Lombardo* and *Sebastiano da Lugano*, in the style of the Renaissance. Date 1489. The finest paintings are the altar-picture by *Giovanni Bellini*, representing three saints. — *Girolamo*, *Cristoforo*, and *Agostino*; an altar painting by friar *Sebastiano dal Piombo*; and a bas-relief by *Tullio Lombardo* (in the last chapel but one) representing the Coronation of the Virgin and the Twelve Apostles.

Behind the church in the *corte del Sabion* may be seen the remains of the *Palace of the Polos*. The gate, some of the windows, and a frame in the Arabian style, belong to the 11<sup>th</sup> century. The *corte del Sabion*, full of the remains of ancient buildings, was once

called the *corte del Milione*. in memory of the famous traveller Marco Polo.

The *Teatro Malibran*, sometimes called the *teatro San Giov. Crisostomo* was built here in 1678, rebuilt in 1747, and again rebuilt within the last few years in memory of the famous prima donna.

Passing the *ponte S. Giovanni Crisostomo*, the *calle del Frutarol* and the *ponte dei Miracoli* we come to

**The church of the Madonna dei Miracoli.** — The front was built in 1481, by *Pietro Lombardo*. It is in the style of the Renaissance, with some Byzantine (mediaeval) imitations.

Near it is the

**Corte delle Monache** with a fountain and a handsome railing of the 14<sup>th</sup> century, and further on past the *ponte di Santa Maria Nova* the

**Campanile della Madonna dei Miracoli** built in 1484-1485 by *Pietro Lombardo*.

We now come to the *campo* and

**Church of St. Canciano.** — 1st facade is a poor construction of the year 1706. The interior is in better taste; the style Lombard, probably of the 15<sup>th</sup> century. As to the altars and other works of art contained in this church the least said about them the better.

Going past the *ponte San Canciano*, along the *campiello della Cason* we come to the *Campo Ss. Apostoli*, and then to the bridge of that name. From here may be seen the

**Palazzo Falier** a house built upon the ruins of the old Palace Marino Faliero. One of the windows (not otherwise remarkable) is Byzantine and dates from the 13<sup>th</sup> century.

At the foot of the *ponte dei Ss. Apostoli* is

**The school of the Angelo Custode** built in the style of the Decadence by *Andrea Tirali*, in the 17<sup>th</sup> century. It is an oratory and has been used as a Church by the Evangelical Community of the Angustan confession since 1812. It contains a picture of Our Saviour by *Titon*.

**The church of the Holy Apostles** (*Chiesa dei Ss. Apostoli*), was rebuilt by *Giovanni Pedolo*, in the middle of the last century in imitation of the original building as it stood in the 15<sup>th</sup> century.

A perfect reproduction of the Lombard style is to be seen in the Cappella Corner, built in the year 1540 by *Guglielmo Bergamasco*. — Two magnificent monuments, in the pure Lombard style (erected to two members of the Corner family) adorn the wall. The altar is decorated with a very handsone altar-painting of St.

Lucia by *Tintoretto*. On the walls and altars and on the organ are other monuments and paintings by first-class artists. The campanile was designed by *Andrea Tirali* 1672.

Passing the *salizzata del Pistor*, the *rio terrà di Barba Frutarol*, the *ponte dei Sartori* and the *ponte dei Gesuiti* we arrive at

**The church of the Jesuits**, or as it is sometimes called *Santa Maria Assunta*. It is more gaudy than gorgeous and is crushed by its decorations which in their turn seem too flimsy for the building. These heaps of marble which the architect *Giambattista Fattorello* has piled up into a facade astonish but do not please the eye. To *Domenico Rossi* 1715-1780 must be attributed all the beauty of the interior so far as architectural arrangements are concerned. There are some remarkable paintings by *Jacopo Palma*, *Tintoretto* and *Titian*.

Crossing the *campo*, and entering the *fondamenta* we come to the **Palazzo Zen**, a fine building by *Francesco Zen* assisted by *Sebastiano Serlio*. The two central doors are worth examining,

Further down the *fondamenta* is the

**Church of S. Caterina**. — Among the remarkable things to be seen here are two paintings on wood: the Virgin Mary and two Saints, by an unknown artist of the 14<sup>th</sup> century and the Marriage of St. Catherine by *Paolo Veronese*. This church now serves as the oratory of the

**Royal college Marco Foscarini** which occupies the old Monastery of St. Catherine. Besides a rich cabinet of natural history and and a library of 20,000 volumes, the college boasts of a rare old bas-relief of white marble with figures in gold, a work of the 14<sup>th</sup> century.

Passing the *ponte Molin*, the *ponte Priuli*, and the *calle di S. Felice* we come to the

**Church of S. Felice**, rebuilt in 1557 by an unknown artist of the Lombard school. The little altar in the vestry (16<sup>th</sup> century) and some of the paintings and statues are worth seeing.

Down the *ponte Pasqualigo* (formerly *Noale*) is

**The Palazzo Giovanelli**, formerly **Palazzo Donà**. It is a splendid edifice and dates from the 15<sup>th</sup> century. It was restored a short time ago by *G. B. Meguna*.

It is from the *campo S. Fosca* which the large Street *Vittorio Emanuele* commences, and that crossing the bridge *Pasqualigo* leads to the *campo Ss. Apostoli*.

Entering the *campo Santa Fosca* we perceive, across the *rio* the facade of the

**Palazzo Vendramin**, built in the style of the Renaissance (15<sup>th</sup> century). Its gate is a chef-d'oeuvre. Architect unknown, — In the *campo* is

**The church of Santa Fosca**, built in 1679, and restored in 1745. The only remarkable thing about it is the campanile which appears to have been built in the 15<sup>th</sup> century.

Passing the *ponte St. Antonio* we come to the

**Church of the Maddalena** a handsome building by *Tommaso Temanza*, 1750-1775 and beyond this, across the *campo Santa Fosca*, through the *fondamenta* of the *ponte Diedo* we find

**The ruins of the Chiesa dei Servi**. — The little that is left of this Church, built in 1318-1330 and destroyed in 1812, shows what it must have been before the arrival of the French. The ground is sacred to the memory of Fra Paolo Sarpi. A house was built here by Mons. Canevari for the protection of women and girls liberated from prison. Close to it, also in ruins, is the

**Church of the Volta Santo**, built in 1360 by monks of Lucca who had established themselves in Venice about fifty years before. It is supposed to be a work of Tuscan architects.

In the immediate neighbourhood of Santa Fosca is

**The Church of St. Marcellian or St. Marziale**. — It was built in 1133 and restored in the style of the decadence in 1693-1721. On the first altar to the right is the picture of Tobia and the Angel by *Titian*.

Not far off is the *fondamenta* and Church of the

**Abbey of the Misericordia**. — It dates from the 10<sup>th</sup> century. The architect was *Clemente Moli*. The statues on the façade are attributed to him. The interior is adorned with statuary, sepulchral monuments, bas-reliefs and paintings on wood by eminent artists. One of the pictures represents S. Cristina with the Apostles Peter and Paul by *Damiano Mazza*. There is another Tobia and the Angel here. The artist is *Cima da Conegliano*.

**The Albergo or Inn of the Bretheren of the Misericordia** is an elegant building of the 14<sup>th</sup> century in the archaic style. At the entrance of the first court yard to the right is the archway, adorned by a fine piece of sculpture, by *Bartolomeo Bon*. A little further on is the *Corte vecchia* or *Old Court* at the end of which is the *ponte di Sacca* with a view of the Island of Murano. Down the *fondamenta*, near the *ponte della Madonna dell'Orto*, is the

**Palace of the 15<sup>th</sup> century**, once owned by Turkish merchants. The walls are decorated, or disfigured, with bas-reliefs of Camels

and Arabs, some say Moors. Hence the name of the street — *Campo dei Mori*. One of the figures is called

**Sior Antonio Rioba.** — Some authorities say he is (or was) the John Bull of Venice, the ancestor or rather the predecessor of Pantaloon, the *om de preja* of the Lagoons. Florence has its Stenterello, Milan its Meneghino, Rome its Pasquino, Venice its Pantaloon, Pantaloon is thus alluded to by Lord Byron in one of the notes to *Childe Harold*:

“The Planter of the Lion of St Mark, the standard of the republic, is the real origin of the word Pantaloon, — Piantaleone, Pantaleon, Pantaloon.”

Down the *fondamenta dei Mori* is the

**House where Tintoretto lived.** His studio is still to be seen, on the upper floor. Very little changes have been made in the apartment.

Nearly opposite the bridge is

**The Church of the Madonna dell' Orto**, attributed to *Bartolomeo Bon.* Many of the statues would seem to be his, among others the statues of the Virgin Mary, over the door. The style of the church, the arches, the pedestals, and the small windows are highly extolled by connoisseurs. The church itself is a masterpiece. Its altars and columns, its paintings on wood, its splendid tombs of artists warriors and men of science, are worthy of the highest praise. Among the pictures may be mentioned one by *Cima da Conegliano*; an altar painting by *Palma the Elder*: St. Laurence, St. Giustinian and S. Helene; and (in the Vestry) the Deposition of Christ, by a disciple of *Giorgione*. One of the altars in the principal chapel contains a Virgin and Child, by *Giovanni Bellini*. The church was built in 1478.

The campanile does not seem to have been the work of *Bar tolomeo Bon*, but it was built in the 15<sup>th</sup> century.

Taking the direction of the *fondamenta della Sensa*, and entering the *calle del Capitello* as far as the bridge, we arrive at the

**Church of St. Alvisé**, built in 1388, in the mediaeval style, with one nave. Paintings by eminent artists will be found on the walls and in the chapels; and close to the door a picture of the Passion and Resurrection of Christ, embroidered in silk. Close by is an institution for the deaf and dumb.

Going back to the *fondamenta della Sensa*, past the *ponte Ormesini* the *campazzo Briani* and the *rio terrà dei due ponti*, we reach the *ponte di Camareggio*. Close by is the

**Church of S. Giobbe.** — The façade (1450) is in the early

style of the Lombards. The interior would do honour to *Pietro Lombardo* himself. It is Renaissance. Every part of this magnificent chapel is worthy of attention. Its chapels are beyond praise. The most celebrated paintings are: (fourth altar on the right) St. Peter the Apostle, St. Andrea and St. Nicolas, by *Paris Borbone*, and (in the ante-vestry) the Birth of Christ, by *Girolamo Savoldo da Brescia*. In the centre of the Presbitery is the tomb stone of *Cristoforo Moro* a splendid work. Date and sculptor's name unknown.

Close to the church, are the

**Botanic Gardens** rich with exotic and other plants, many of them exceedingly rare. The *Opuntia brasiliensis* of this collection is the largest and finest specimen in Europe.

Along the *fondamenta S. Giobbe* is the

**Palazzo Savorgnan**, by *G. Sarchi*, 17<sup>th</sup> century. The vestibule staircase and garden are worth seeing. Not far off is the

**Palazzo Manfrin**, by *A. Tirali*, 17<sup>th</sup> century. Here may be seen the remains of a picture gallery, said to have been the best private collection in Venice.

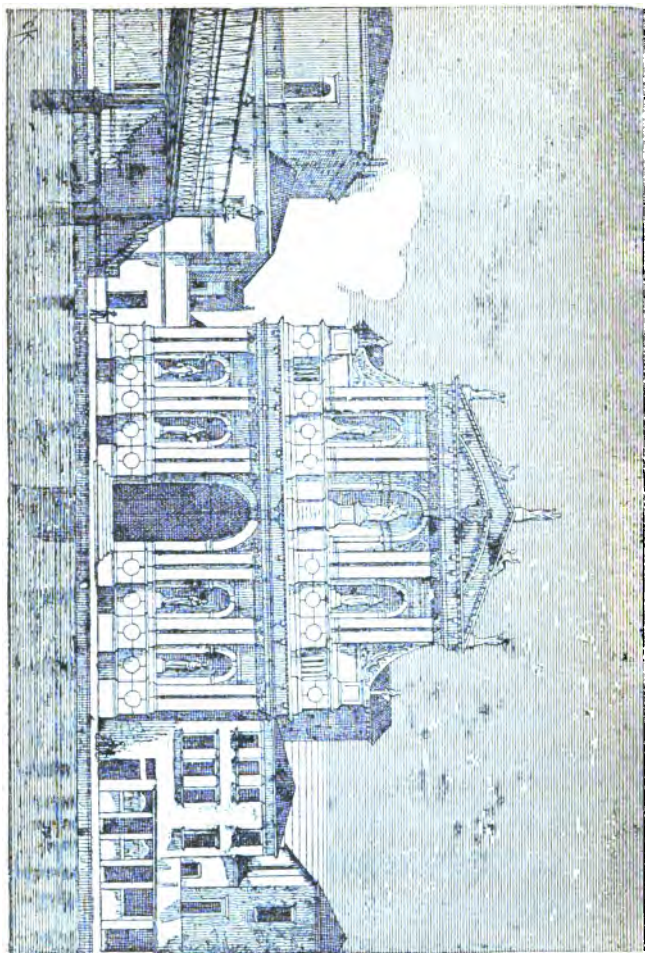
Going back to the *bridge of Canareggio* but without crossing it we come to the *campo* and

**Church of S. Geremia.** — The architect was *Carlo Corcellini*, 1753. The marble altars were built by *Giambattista* and *Antonio Laureato*; the imitation-ones by *Girolamo Mingozzi*. It is difficult to say which are prettiest, the real or the counterfeit. Connoisseurs prefer the latter. — One of the chapels is dedicated to Santa Lucia whose church was pulled down to make room for the railway station in 1846. The façade of S. Geremia is being completed at the expense of Signor Pasquale Revoltella of Trieste.

Down the *fondamenta* to the left is the

**Palazzo Labia.** — This palace is immense and is richly and even lavishly ornamented. It was built in the 17<sup>th</sup> century by *Cominelli* and *Tremignan*. The hall is remarkable for its frescoes by *Giambattista Tiepolo*, and its magnificent ornaments by *Mingozzi*.

**The Church of the Scalzi (or Bare-footed Friars).** — The plan of this church (Decadence) was furnished by *Baldassare Longhena* 1649-1689. The façade, of the best Carrara marble, is supposed to be the work of *Giuseppe Sardi*. The principal chapel is magnificent but perhaps too fantastical, the work of *Friar Pozzi*. The six sibyls on the side walls, sculptured by *Giovanni Macchiorri*, in the 18<sup>th</sup> century are much admired. The altar piece by *Giovanni Bellini* representing the Virgin and Child is a masterpiece.



Church of the Scalzi.

The frescoes on the ceiling, one of the best in Venice, is the work of *Giambattista Tiepolo*.

A very little way from here is the *Railway-Station* with its viaduct, or

**Bridge over the Lagoon** built in 1841-4, to join Venice to the main-land. It is 3940½ yds. long and is supported by 222 arches. On the sides of the parapet are the tubes which supply the fountains of the town with water from the Sile. It cost L. 600,000 sterling and employed a thousand workmen for four years. The architect were *Tommaso Meduna* and *Luigi Duodo*.

To see Venice properly the tourist ought to take a gondola from the railway station to the Piazzetta — that is to say the whole length of the *Grand Canal*, commonly called the *Canalazzo*.

The *Grand Canal* is the finest street in Venice, and one of the finest in the world. Paved with water, with a row of Palaces on each side of it, this famous thoroughfare divides the city into two almost equal parts. One hundred and forty seven smaller streets, or streams, branch off the *Grand Canal* and intersect each other in every direction, passing under 878 bridges, which connect the 2194 minor streets and the 294 squares or *campi* of this singular city.

Many of the palaces on the *Grand Canal* are masterpieces. Men like *Palladio*, *Sansovino* and *Lombardo*, the Dantes and Petrarchs of art, have worked at them; *Longhena*, *Scamozzi* and *Vittoria* and a host of other architects and sculptors have contributed their share of genius and invention. Rogers was thinking of these palaces when he wrote the following lines

“ There is a glorious city in the sea.  
The sea is in he broad, the narrow streets,  
Ebbing and flowing; and the salt sea-weed  
Clings to the marble of her palaces.

\* \* \* \*

No track of men, no footsteps to and fro  
Lead to her gates. The path lies o'er the sea  
Invincible; and from the land we went  
As to a floating city „.

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Let the reader accompany us with this guide-book in his hand down the *Grand Canal*. We shall start from the railway-station, and point out the most important of the above named buildings marking



with the letter (R) those which stand on our right, and with the letter (L) those on our left hand.

(R) **Palazzo Diedo.** Style of the Decadence, 17<sup>th</sup> century. The Diedo family which came originally from Altino is one of the most illustrious of Venice.

(R) **Church of St. Simeone and Judas.** See Page 52.

(L) **Church of the Bare-footed friars.** See Page 59.

(L) **Palazzo Calbo-Grotta** presents the characteristics of every period of art from the Gothic to the mixed style of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

(L) **Palazzo Flangini.** Style of Decadence, perhaps by *Baldassare Longhena*. The Flangini family came from Cyprus. It obtained in 1664 the county of S. Oderico in Friuli, from the Republic, and then, by the disbursement of 100,000 ducats when money was scarce in consequence of the wars in Candia, became promoted to the nobility. The Venetian nobility is one of the proudest in the world.

(L) **Church of St. Geremia and Palazzo Labia.** See Pages 59.

(R) **Palazzo Balbi.** The Balbi family is very ancient. Its annals form part of the history of Venice.

(R) **Traghetto or Ferry of the Riva di Biasio.**

(R) Traghetto of the canal of *Canaregio*.

(L) **Palazzo Contarini.** Doric order, by an unknown architect. We shall speak of this family a little further on.

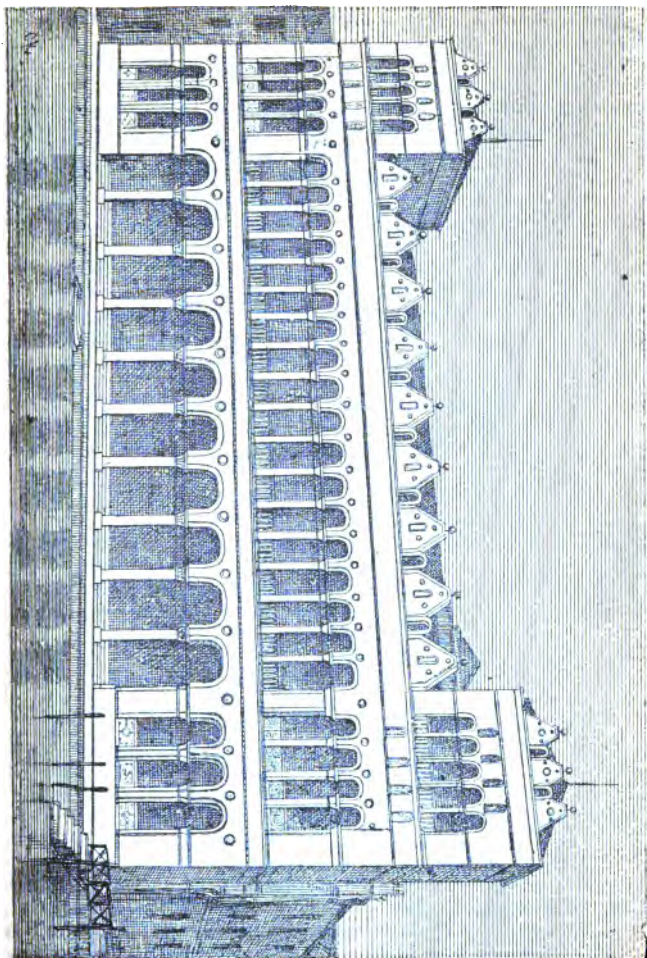
(R) **Palazzo Correr.** — The Correr have long been distinguished for their genius and patriotism. Pope Gregory the 12<sup>th</sup> was a Correr. The last of the race was the founder of the Museum known by his name. See Page 51.

(L) **Palazzo Gritti.** — Decadence style of the 17<sup>th</sup> century. The Gritti are divided into several branches. They have palaces at Santa Margherita, S. Giovanni Crisostomo and S. Apostoli.

(L) **Palazzo Martinengo.** Decadence style, 18<sup>th</sup> century. It belonged to the last surviving branch of this family raised to the Venetian nobility.

(R) Traghetto of the *Fondaco dei Turchi*.

(R) **Fondaco dei Turchi.** — There are few buildings in the world more famous than this — few more beautiful, none with a more delightful or a more romantic position. It is one of the gems of the Grand Canal — that boulevard of the sea every second house of which is a splendid palace. It was admired by Tasso, Petrarch, and Ariosto; it was eulogised by Lord Byron who passed



Fondaco del Turchi.

it "many a time and oft," in his gondola. But it was a wreck in Byron's day (he liked it none the worse for that); in ours it is a complete building. — It was thoroughly restored and rebuilt during the summer of 1869, the façade having been uncovered for the first time on Constitution Day. It is built in the Byzanto-Italiano style of the 11<sup>th</sup> century. On the ground floor are columns of Oriental byssolite embroidered with gold and silver. The arches capitals and ornaments are of great antiquity and no doubt belonged to some very ancient edifice. The *fondaco dei Turchi* was rebuilt and altered in the 13<sup>th</sup> century (having been originally built in the 11<sup>th</sup>) by order of the Palmieri family of Pesaro who had just then established themselves in Venice. In 1381 the palace was bought by the Republic for ten thousand ducats and presented to the Marquis Niccolò da Este in reward for his bravery during the war of Chioggia. The descendants of this soldier became Dukes of Ferrara, by virtue of a Papal decree and the palace known till then as the "House of the Marquis," changed its name a third time and became the "Palace of Ferrara." When hostilities broke out between Venice and Pope Julius the Second, the Ferrara family espoused the cause of the latter against the Republic and so lost their estates in Venice. But these were afterwards restored to them and the "House of the Marquis," remained in their possession till they lost the Dukedom of Ferrara by the usurpation of Pope Clement the Eighth. In the year 1602 the palace became the property of Cardinal Aldobrandini who sold it sixteen years later to Antonio Priuli afterwards Doge of Venice, for the sum of five and twenty thousand ducats, more than twice its original value. Three years later, namely in 1621 it became the head-quarters of the Turkish and other Eastern merchants established in Venice — their warehouse (*Fondaco*) and their hotel — their *ghetto* out of which they were not allowed to dwell. From that time to this the house has preserved its Turkish name and it continued to be a Turkish asylum till the downfall of the republic in 1793 when the Venetian laws and by-laws were abolished and the Turks allowed to live where they liked. The *Fondaco dei Turchi* is to be fitted up as a museum and the greater part of the contents of the Museo Correr are to be removed to it. Let me remind the reader that this was the abode of the Queen of Cyprus when, in 1482, she ceded her kingdom to the Venetian. Eighty years it was occupied by Alfonso the Second Duke of Ferrara — that Alfonso who treated Tasso so badly and of whom Byron has spoken in such withering terms in *Childe Harold* — Duke Alfonso with 3000 followers all lodged and provided for

in this one building. Here, too, abode the man whose "Jerusalem Delivered", became for centuries the National Song of the Venetians. What says Byron?

"In Venice Tasso's echoes are no more  
And silent rows the songless gondolier.  
*Her palaces are crumbling on the shore*  
And music greets not always now the ear".

Perhaps he was thinking of the Fondaco dei Turchi when he wrote these lines?

(L) Traghetto of *S. Marcuola*.

(L) **Palais Vendramin-Calergi**. A splendid building in the Renaissance style, by the architect *Pietro Lombardo* 1481, the property of the Duc de Chambord. It is made of Istria stone, but the columns as well as the walls are covered with Oriental marble porphyry and serpentine rock. This is one of the most magnificent palaces on the *Grand Canal*. It contains a great many very valuable works of art, among others two statues in marble of Adam and Eve by *Tullio Lombardo*. There are also some beautiful mantle-pieces, and two splendid marble columns which are said to have been brought from the Temple of Diana at Ephesus. The Vendramin family was raised to the Venetian nobility at the time of the war of Chioggia. It gave a Doge and several procurators to the Republic. The Vendramin family become absorbed in that of the Calergi in the 17<sup>th</sup> century in consequence of an inheritance made by the latter. The Calergi after the purchase of Candia by the Republic of Venice took up arms against it, in that island, and even endeavoured to make itself master of the place; till after an obstinate residence of 18 years Alessio Calergi head of the family yielded to the Venetian dominion, A. D. 1258. He acquired many privileges, among others that of taking rank as a nobleman. This title was also given to Giorgio Calergi, head of another line, who served the Republic in the war against the Genovese. It was his descendant Vittore Calergi who came to reside in this palace. Built by order of Andrea Loredan in 1481 after the plan of *Lombardi* it was sold by his family in 1580 and bought by the Duke of Brunswick who in his turn sold it to the Duke of Mantua. After the death of the duke of Brunswick, one of his daughters, commenced a law-suit against the proprietor of the palace for reasons connected with a dowry and obtained that the palace should be sold by auction. It was then the above named Vittore Calergi bought it, (1539) and lived in it with his family, till the latter became extinct

and his property passed to the Grimani family, and thence to the Vendramin.

(R) **Palazzo Capovilla.**

(R) **Palazzo Duodo and Tron.** — The Duodo Palace was built in the 15<sup>th</sup> century, in the Gothic style, but has since been altered. — The Tron (Donà) Palace, is in the Classic style with a turn of the Decadence, by an unknown architect of the 16<sup>th</sup> century. It contains a museum of antiquities and fine-arts and belongs to Mr Zen, a dealer in these articles. Among the paintings many of which are by Venetian Painters of eminence is a large fresco by *Jacopo Quarana* representing the ball given by the Tron family to the Emperor Joseph the Second. There is a rich collection of carvings in wood and old furniture in the style of the 15<sup>th</sup> century, as well as implements of war, ivory works, articles in old Murano glass (genuine) and a variety of engravings and other odds and ends of an Old Curiosity Shop on a large scale.

(L) **Palazzo Marcello and Erizzo.** — The former was the residence of Benedetto Marcello, the father of sacred music. It is now a depôt of antiquities of Richettis' heirs. The latter, sometimes called Palazzo Bazizza, is a building of the 15<sup>th</sup> century. Style, *arcicuto*. The principal hall is decorated with pictures of Paolo Erizzo at the heroic defence of Negroponte and other glorious episodes of his life.

(R) **Palazzo Contarini.** — Doric Order.

(R) Church of S. Eustace (S. Stae), page 54.

(R) Traghetto S. Eustace.

(R) **Palazzo Foscari.** — This was the residence of the unfortunate Antonio Foscari, referred to in page 53.

(L) **Palazzo Piovene and Emo.** — The former is in the Lombard style. The vestibule and stair-case are much admired. This family, now extinct, bought its nobility for 100,000 ducats paid to support the war of Chioggia. The Emo Palace is in the Decadence style, and was built in the 18<sup>th</sup> century.

(L) **Palazzo Gussoni now Grimani.** — Classic style, 16<sup>th</sup> century. Said to have been built by *Scamozzi*, though it reminds us of *Sammicheli*. The façade was formerly ornamented with frescoes by *Tintoretto* but they are in a great measure erased. The Grimani family gave three Doges to the Republic as well as a great number of procurators and generals.

(L) **Palazzo Boldù.** — This palace is in the Decadence style of the 16<sup>th</sup> century. The Boldù family came to Venice in the early

days of the republic and have distinguished themselves from time to time in letters and in science and in the service of their country.

(R) **Palazzo Pesaro.** — This fine building was erected at a cost of 500,000 ducats, and took 30 years to build. It is considered a masterpiece. The pesaros came to Venice in 1225. Their ancestor was Jacopo Palmieri, consul of Pesaro. But the first name they took, rejecting by degrees that of Palmieri, was Carosi. They lived first of all in the parish of St. Benedetto and built this Palace about the time that they assumed their last surname. Bernardo Pesaro who flourished in the year 1500 was the Scipio of his day. He strengthened the republic, put the army in order, punished malcontents and malefactors and met a glorious death after reconquering Cefalonia, Santa Maura and Napoli di Romania. Besides a number of other generals and six procurators this family gave a Doge (Giovanni Pesaro) to the republic. The family is now extinct.

(R) Traghetto of St. Felix.

(L) Traghetto of the *Monte di Pietà*.

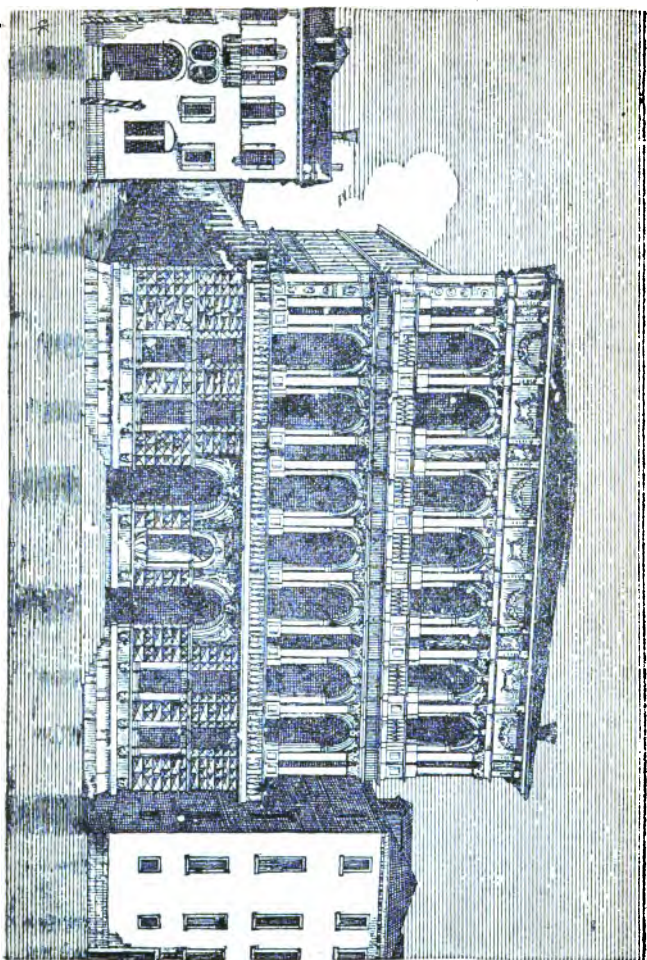
(R) **Palazzo Cornaro della Regina.** — Built in 1724 by *Domenico Rossi*, and named after Caterina Cornaro. Queen of Cyprus. She bequeathed it to Pope Pius the Seventh, who gave it to the Counts of Cavanis founders of the *Pie Scuole* (Religious Schools). The palace was bought by the municipality and converted into a pawn broker's shop (*Monte di Pietà*).

(R) Traghetto of the *calle dei Botteri*.

(R) Traghetto of the Fish-Market (*pescheria*).

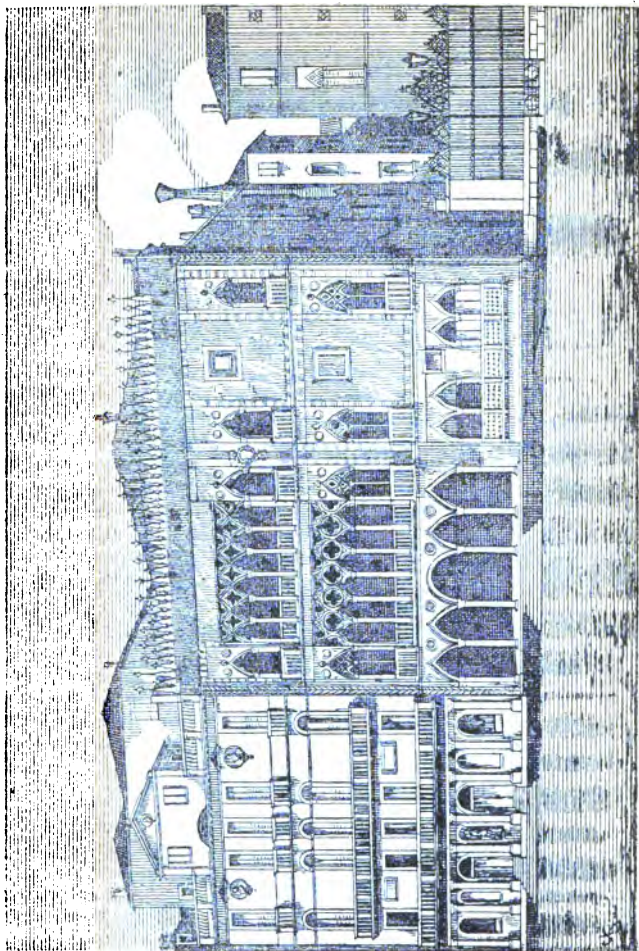
(L) **La Cà Doro.** — This is the work of *Calendario*. The prevailing style is Gothic with a touch of Arabic and Byzantine and a mixture of other styles. Some authorities state that it was called D'oro (Golden) an account of the ornaments on the façade and the golden lion at the corner of the roof. But surely it is more reasonable to suppose that it was named after its old proprietors, the Doro family. This palace is one of the most beautiful in Venice.

(L) **Palazzo Morosini now Sagredo.** — Built in the 13<sup>th</sup> century, in the arch-acute style but altered from time to time and somewhat spoiled by the so-called "improvements". Its stair-case by *Andrea Tirali*, is magnificent and would be so without the picture of the Fall of the Giants by *Longhi* (1734). But the Venetians have a habit of "painting the lily and gilding refined gold", and Longhi's fine picture was not considered *de trop*. The Sagredo family are illustrious. Doge Nicolò (1574) was a Sagredo and many other members rose to high position as procurators, knights, generals



Palazzo Pesaro.





La Ca' Doro.



and senators. The present proprietor of this Palace is Count Agostino Sagredo, a distinguished scholar.

(L) **Palazzo Micheli dalle colonne.** (*Palazzo Micheli of the columns*). — Decadence style, 17<sup>th</sup> century. There are three rooms decorated with tapestry in rilievo, representing the battle of Alexander the Great, and those of Darius copied from the cartoons of Raphael. The ancient and noble family gave three Doges to the Republic; Doge Vital Micheli (1095), who distinguished himself in the Holy Land; Doge Domenico Micheli, (1117) who gained victories in the East; and Doge Vital the second, son of Domenico, (1155) who took up arms for Pope Alexander the Third, against Federico Barbarossa who had espoused the cause of the rival Pope Victor the Fourth.

(L) Traghetto of Santa Sofia.

(L) Traghetto of the Ss. Apostoli, also called the Traghetto del Leon Bianco.

(R) **New Buildings of Rialto.** — They were erected in the year 1552 by *Sansovino* and were once used for commercial purposes. They are now the seat of the Tribunals.

(R) **Palazzo of the Camerlenghi.** — Renaissance style, remarkable for the richness and elegance of its ornament. *Guglielmo Bergamasco* is its architect (1525). One of the façades is on the land side so that it cannot be seen properly from the water. Its irregular shape is in a great measure owing to the defects of the ground. Three noblemen, called *Camerlenghi del Comun* discharged the duties of treasurers of State in this palace. It is now occupied by Royal Court of Appeal.

(R) **Bridge of Rialto.** For an account of this Bridge see page 39.

(L) **Warehouse of the Germans** (*Fondaco dei Tedeschi*). — Built by the architect *Girolamo Tedesco* in 1505, by decree of the Senate, for the accomodation of Germans. These gentlemen, chiefly merchants, had their sleeping apartments here and were able to stow away in the house such goods as they received from the East for exportation to Germany. The entrance gate is magnificent. The palace contains 200 rooms.

(L) Traghetto del Buso.

(L) **Palazzo Manin, now National Italian Bank.** — The architect of the façade was *Jacopo Sansovino*, 16<sup>th</sup> century. The interior was built by *Antonio Selva*. It contains some excellent paintings; those by *Perugino* are especially admired. The Manin family originally from Florence was raised to the Venetian nobility

during the war of Chioggia by virtue of a sum of money paid to the state. Lodovico Manin, the last doge of Venice, was a member of this family.

(L) **Palazzo Bembo.** — A splendid building of the 15<sup>th</sup> century. Said to have been the property of Cardinal Bembo lover (or simple admirer ?) of Lucretia Borgia. Mr. William Gilbert, the Defoe of our day, has written a valuable life of this lady which would seem to show that she was by no means so depraved a character as she is represented by historians and novelists. Victor Hugo makes her a monster, but a greater than Victor Hugo. — Lodovico Ariosto, — compared her to the Lucretia of ancient Rome saying that she excelled her both in virtue and beauty.

(R) **Traghetto del Vino.**

(L) **Palazzo Dandolo.** — Style Lombardo-Byzantine 12<sup>th</sup> century. Rather small but rich in sculptures. It is famous as having been the residence of Enrico Dandolo conqueror of Constantinople.

(L) **Palazzo Loredan.** — Same date and same style of architecture. The façade is covered with Oriental marble and sculptures. The vestibule is very fine and is formed by five arches supported by columns of Greek marble. The Arabian and Byzantine palaces of Venice are among its principal characteristics and give it that quaint fantastical appearance of which so much has been said in prose and rhyme and of which painters are so enamoured. Loredan Palace was at one time the property of the famous senator Federico Corner Piscopia, whose hospitality and kindness to the king of Cyprus (Pietro Lucignanu) are a matter of history. The arms of the Cyprus family may be seen on the of the walls and over the windows. Several other princes and Austrian dukes have lived here. It was the birth place of Elena Cornaro Piscopia famous for her scientific acquirements.

(L) **Traghetto del Carbon.**

(L) **Traghetto of S. Luca.**

(L) **Palazzo Farsetti.** — Lombardo-Byzantine style 12<sup>th</sup> century. The façade is remarkable for its handsome arches supported by columns on the ground floor and on the first and second stories. The Corinthian capitals of these columns, some of which (namely the capitals) are turned upside down, once belonged to Roman buildings of the last period of the art. It was here that the Farsetti family established that famous School of painting and sculpture, in which Canova received his first education as a sculptor. On the death of Giuseppe Farsetti the family became extinct. This palace is at present the seat of the Municipality.

(L) **Palazzo Grimani.** — This is one of the chefs-d'oeuvre of *Sammicheli*. It is a good study for architects. Its style is that of the Lombard Revival. It was not completed by Sammicheli as he died before the third story was planned. The vestibule, divided by large columns into three parts is much admired. English and American tourists are continually paying visits to this palace.

(L) **Palazzo Cavalli.** — Arci-acuto style, 15th century.

(R) **Palazzo Tiepolo.** — Style of the Renaissance. Artists unknown. We shall refer to this family in another place.

(R) Tragheto of S. Silvestro.

(L) **Palazzo Martinengo.** — Built at the end of the 16th century. Once famous for the frescoes of *Pordenone*.

(L) Tragheto of S. Benedetto.

(L) **Palazzo Benzon.** — This house has little or nothing to recommend it in its architecture, but it was the residence of Byron, Moore, Canova, Fennimore Cooper, Pindemonte and others. This circumstance alone places it in the foremost rank among the palaces Venice — and of the world.

(R) **Palazzo Donà.** — Style Lombardo-Byzantine. Somewhat spoiled by the recent restorations. This family produced two doges: Francesco Benzon 1545, and Leonardo Nicolò, 1618, as well as several procurators.

(R) Tragheto della Madonetta.

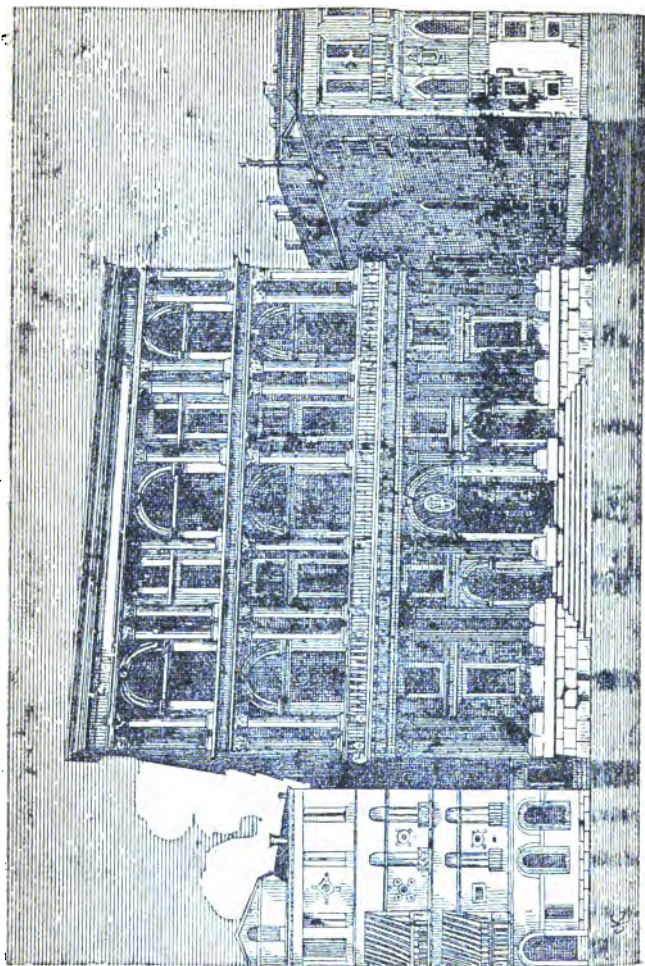
(R) **Palazzo Bernardo.** — A remarkably fine edifice of the 15th century. The Bernardo family have produced many illustrious men, chiefly procurators and magistrates.

(R) **Palazzo Grimani.** — Renaissance style, 16th century. It is attributed to *Lodovico*, one of the *Lombardi* family so famous as architects and sculptors. It was the residence of Pietro Grimani, third and last doge of this name.

(R) **Palazzo Cappello.** — An unpretending building in the style of the Decadence. Its simplicity makes some amends for its defects.

(R) **Palazzo Pisani and the Palace of Barbarigo della Terrazza.** — The first is a beautiful building in the style of the 15th century. It contains a handsome staircase with a gallery at one end of it paved with splendid marble and adorned with mirrors (real Venetian). The Pisani family have produced many illustrious men: — captains, senators and magistrates, besides the heroic Vittore Pisani, who by the way did not reside in this palace but in St. Fantino. The Palazzo Barbarigo, though the work of *Scamozzi* is chiefly interesting from its having been at one time the residence of Titian.

Palais Grimaldi.



(R) **Traghetto of S. Tomà.**

(L) **Palazzo Corner-Spinelli.** — Wonderful building in the Renaissance style, attributed to *Pietro Lombardo*. The balconies are perfect gems. Some parts of the interior including the little altars are the work of *Michele Sammicheli*. The façade is composed of three orders of architecture and is adorned with Ionic pillars, and other ornaments.

(R) **Traghetto Cà Garzoni.**

(L) **Palazzo Mocenigo.** — 17<sup>th</sup> century, style of *Alessandro Vittoria*. The present proprietor *Alvise Mocenigo* is the owner of the original sketch of the "Gloria del Paradiso," by *Tintoretto* which (the picture not the sketch) is to be seen in the Doge's Palace. Count *Mocenigo* is also proprietor of "The Adulteress," by *Niccolò Barbaris* the only work of this painter in Venice. *Mocenigo* palace was the residence of Lord Byron in 1818. It is here that he wrote the first cantos of *Don Juan*, as well as other poems, leading that romantic life of which his friend Thomas Moore has spoken in the Biography. — The two next palaces belong to the same family. The *Mocenigos* gave seven Doges to the Republic.

(R) **Palazzi Tiepolo.** — These are both in the Lombard style except the floor of the smaller house which is *arci-acuto*.

(R) **Palazzo Persico.** — Lombard style very simple and pretty. This family was elevated to the Venetian nobility in consequence of a contribution of 100,000 ducats which they made towards the expenses of the old Turkish wars.

(R) **Palazzo Grimani at S. Tomà.** — *Sansovino* might have built this house. Connoisseurs carp at it a little and warn us against certain defects. Perhaps if it were proved to be really a work of *Sansovino* these defects would disappear!

(R) **Palazzo Balbi in volta di canale, and Angaran Palace.** — The first is attributed to *Alessandro Vittoria* 1582-1590. It is said to have been a great favourite with Napoleon the First but it is not stated whether he liked it for its architecture or for its windows which enabled him to look right down the Grand Canal when the regattas were going on. It is a corner house. The *Balbi* families are very numerous and are divided into several branches. They trace their origin as far back as the first days of the republic that is to say several centuries before the Battle of Hastings was fought, so that English noblemen whose families "came in," with the Conqueror are upstarts compared to them.

(L) **Palazzo Contarini** — A very elegant building, 1504-1546, one of the best of its kind. The architecture is a mixture of Lom-

bard and Brabant. The façade is ornamented with fine carvings which stand out in bold relief between the windows'.

(R) **Palazzo Foscari**. — Built in the ogival style in the 15<sup>th</sup> century. The entrance on the land side is defended by an embattled courtyard. This gorgeous building formerly belonged to the Giustiniani family who sold it to the Republic in 1428. The government gave it to Luigi Duke of Mantua. This prince sold it by auction, and it was bought for doge Foscari, whose name it still bears. A third floor was then added by the architects *Bono*. This palace is one of the most conspicuous, in Venice, and is alike interesting for its architecture and its historical associations. At the time of the Republic it was one of the palaces chosen for the reception of illustrious visitors. In 1674 it was inhabited for seven months by Henry the Third, king of France and Poland. It now belongs to the municipality.

(R) **Palazzi Giustiniani**. — Those splendid buildings were erected in the 15<sup>th</sup> century. All three are beautifully ornamented and contain some valuable works in marble. One of the palaces belongs to the famous painter *Felice Schiavone*, son of the still more celebrated artist *Natale Schiavone* who died in 1858. His gallery of pictures, most of them collected by himself is open to visitors on certain days of the week.

(L) **Palazzo Morolin**. — This palace was built after the plan of *Sebastiano Mazzoni*, of Florence, 18<sup>th</sup> century. Its façade is composed of four orders of architecture Rustic, Doric, Ionic and Corinthian. It belonged to the painter *Liberi*, who ended his days in it. There are some good frescoes by *Lazzarini*. The Lin family purchased its nobility in 1635 by a disbursement of 100,000 ducats. When the family became extinct its riches and its palace passed into the Moro family (whence the name Morolin) which gave one Doge to the Republic: Cristoforo Moro, by some persons supposed to be the same Christopher who wooed & won — and lost — Desdemona; under the name of Othello.

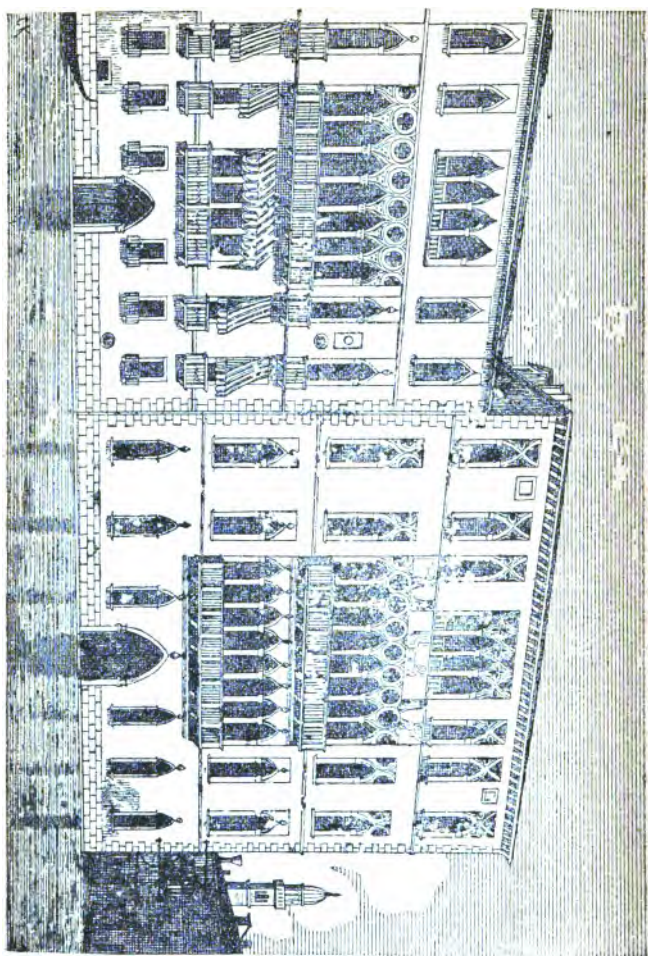
(L) **Traghetto S. Samuele**.

(L) **Palazzo Grassi**. — Architect *Giorgio Massari*, date 18<sup>th</sup> century. It is built in three orders of architecture Rustic, Doric and Corinthian. The vestibule is decorated with great splendour. The Grassi family came from Chioggia in 1718, and bought its nobility for 100,000 ducats.

(R) **Palazzo Rezzonico**. — A large and stately building of the 17<sup>th</sup> century. *Baldassare Longhena* was the architect of the two first orders; the Ionic and the Doric; *Giorgio Massari* of the

Palais Giustiniani.

Palais Foscari.



third or Corinthian order. The landing is very rich in decorations; the vestibule and the stair-case are magnificent. The founder of this family Aurelio Rezzonico came to Venice and made his fortune here as a merchant so that his grand children were able to buy their nobility for 100,000 ducats. One of the members of this family — a certain Carlo Rezzonico — became Pope under the name of Clemente XIII<sup>th</sup>.

(L) **Palazzo Giustinian-Lolin** was built by *Baldassare Longhena*, in the 17<sup>th</sup> century who seems to have imitated *Scamozzi*. The Giustinian family are said to be descended from Giustinian, Emperor of Constantinople. The first Giustinians fleeing from their native city took refuge in Malomocco and finally established themselves in Venice. Divided at a later period into several branches they built or acquired palaces at S. Pantaleone, S. Sofia, S. Stae, S. Barnaba, S. Salvatore and the Zattere. In 1160 all the heirs male of this illustrious house were killed in the battle against Emanuel Commeno. No one remained but a poor monk who had taken the vows of chastity. But golden keys will open every door, even those of a convent. An order was obtained from the pope to allow him to leave his monastery for a short time and marry the daughter of Doge Vital Michael II. Nicolò Giustinian is the ancestor of the present family. As soon as he had become a father he re-entered the cloister. It was his great grandson Bernard, who in 1335 became general of the army and fought against the Genoese, making peace with them, on terms advantageous to his country. The Giustinians have produced many able magistrates and procurators. The present head of the family — Count Giustinian — was Sindaco of Venice in 1868.

(R) Traghetto S. Barnaba.

(R) **Palazzi Contarini dagli Serigni.** (*Contarini Palaces*). — The first was built in the 16<sup>th</sup> century by *Scamozzi*. The style is classic. The architecture is much admired. The other is in the ogival style of the 16<sup>th</sup> century. The façade is Renaissance and is adorned by two beautiful statues. It is supposed to have been built by *Antonio Rizzo*. The Contarini came to Rialto in the first days of the Republic, and was one of the twelve families who placed themselves at the head of the commonwealth for the purpose of electing a Doge, the government up to that time (A. D. 697) having been vested in Tribunes. This family has produced eight doges and an infinite number of procurators and senators, as well as soldiers and sea-captains. The wealth of the family which came to reside



here was so great that people called it *Contarini degli Scrigni* or Contarini of the Money Chests.

(L) **Palazzo Gambara.** — Elegant building in the style of the Decadence, 17<sup>th</sup> century.

(R) **Palazzo Brandolin.** — Erected in the first years of the 17<sup>th</sup> century. It has been spoiled by the "improvements," to which it has been subjected from time to time.

(R) **Palazzo Angaran now Manzoni.** — This building, in the Lombard style of the 11<sup>th</sup> century, is remarkable for its beautiful design. Some people consider it to be the finest palace on the Grand Canal. As it was a feudal palace (the only one in Venice) it fell to the state after the death of the last descendant of the house. The Manzoni family came from Padua originally. They were made noblemen of Venice, with the title of Marquis conferred by the king of Poland and rendered legal, so far as Venice was concerned by a fee of 100,000 ducats paid to the Republic in 1687.

(R) **Palazzo Loredan and Balbi-Valier.** — The former is a very simple construction of the 18<sup>th</sup> century; the latter is an odd medley of styles (16<sup>th</sup> century). The Loredans and Balbi used to live in Canaregio. They produced two Doges and numerous procurators generals, knights, senators and bishops. The branch of the Loredan family which resided here became merged in the families of Balbi and Valiers, inheriting their names and estates.

(L) **Palazzo Cavalli.** — Arci-acuto style, 15<sup>th</sup> century. Giacomo Cavalli who defended Venice against the Genoese in 1380 came originally from Verona. He won his title of nobility by his valour not by his ducats. His palace is one of the finest in this part of the Grand Canal.

(R) **Palazzo da Mula.** — Arci-acuto style, 15<sup>th</sup> century. It is at present used as a manufactory of mosaics and blown glassware, a renowned establishment of the cavalier Salviati, who adorned part of the façade with mosaics. The Da Mula was a very illustrious family. One of its members was ambassador at Rome and was persecuted by the republic for having accepted the dignity of Cardinal from the Holy See without asking the consent of his own government. It will be seen from this that the Venetians though they acknowledged the Pope as head of the church would not allow him to interfere in state affairs.

(R) **Base of Venier's Palace.** — Judging from what may be seen of this palace we may consider it a kind of abortive masterpiece. The architect was *Giorgio Massari*. But the head of the family died before his instructions were carried out and the Ve-

niers who succeeded him did not think proper to continue the work. It is now the site of a garden.

(R) **Palazzo Dario**. — Lombard style, 1450. It is adorned with Oriental marbles. The Dario family is extinct.

(R) Tragheto of S. Gregorio.

(L) **Palazzo Corner della Cà grande**. — This magnificent

building is the work of *Jacopo Sansovino*, 1532. The façade is composed of two different orders of architecture Ionic and Doric with interpollations. The vestibule and court-yard should be visited. In the centre of the yard, is a fountain with a statue by *Francesco Penso*, called *Cabianca*. It is much admired. The upper apartments and their magnificent decorations were destroyed by fire in 1817. Catherine Cornaro, queen of Cyprus was a member of this family.

(L) **Palazzo Gritti-Swift**. — Gothic style, the large establishment of M. Guggenheim containing a large collection of antiquities, objets of art, paintings ancient and modern, and a great choice of artistic furniture. The entrance by the Campo S. Maria del Giglio 2467.

(L) **Palazzo Contarini-Fasan**. — This is a small edifice in the arch-acute style, of the 14<sup>th</sup> century. The design, the arches, and the richness of the carving are much praised by connoisseurs who assure us that the balaustrades and the cornices are in good taste.

(R) Entrance from the waterside, into the Abbey of St. Gregory now the refining-laboratory of the Mint. It would seem to be the work of the same architect who made the Abbey and the Court yard. Name unknown. Date 1342.

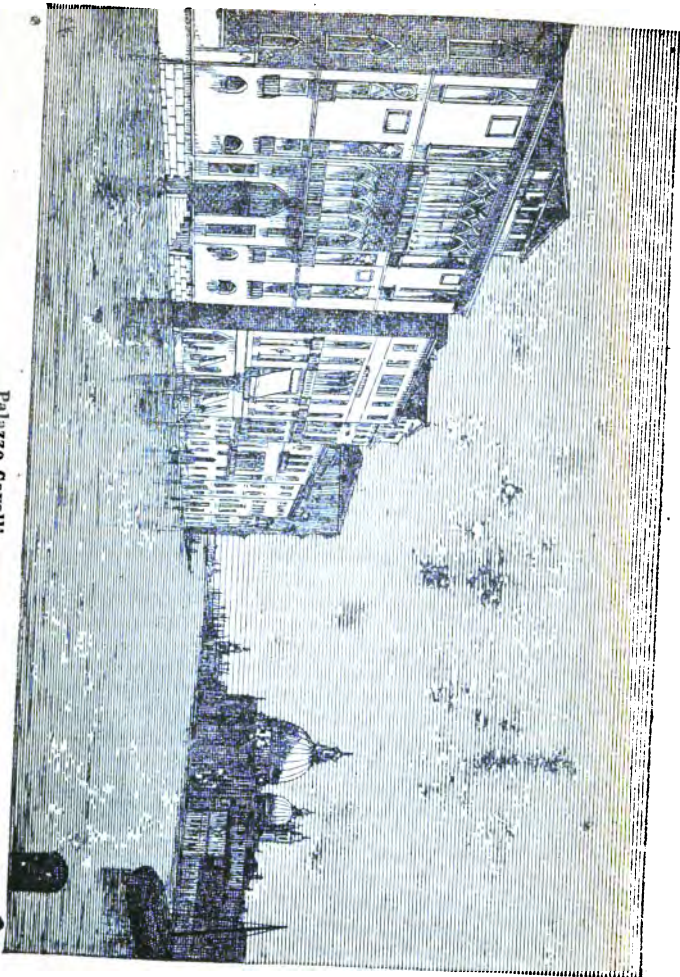
(L) Tragheto S. Moisè.

(L) **Palazzo Tiepolo**. — Style Decadence. Date 17<sup>th</sup> century. The ancestor of the Tiepolo family was one of the twelve patricians who elected the First Doge of Venice (Paul Anafesto) in the year 698. In ancient times this family was called *dello Scopulo*. It gave two doges to the Republic, several prelates, seven procurators of St. Mark, and a great number of generals, knights and senators. It is divided into two branches, and possessed a great number of palaces, among other those of Ss. Ermagora e Fortunato, and S. Polo.

(R) Tragheto della Salute.

(R) **Church of the Salute**. — This church was consecrated in 1687. Every year on the 21<sup>st</sup> November a religious ceremony takes place in memory of the event; a bridge of boats being thrown

Palazzo Cavalli.



across the Grand Canal where the ferry is. — For an account of this church, see Page 41.

(R) **Patriarcal Seminary.** — See Page 42.

(L) **Palazzo Emo now Treves.** — Decadence style, 17<sup>th</sup> century. It possesses besides paintings, chiefly by modern artists, two statues by Canova, viz. Hector and Ajax. In one hall is a beautiful fresco-painted ceiling, which represents the life of Psyche, it is due to the pencil of the Venetian artist *Giovanni Demin*. The balustrade of the stair-case, is worthy of all praise. The Emo families came originally from Vicenza in the 15<sup>th</sup> century. Angelo Emo was the sea-captain who distinguished himself in the last days of the republic maintaining the glory of the Venetian Navy against the Statues of Barbary.

(L) **Palazzo Giustiniani.** — Arci-acuto style 15<sup>th</sup> century, now Hotel de l'Europe.

(L) **Traghetto of the Ridotto.**

(L) **Ridotto.** This is the place where the Masked Balls are held during Carnival. It was formerly the resort of the old nobility — a kind of club and gambling house. It was built after a plan by Bernardino Maccarucci at the beginning of the last century. The ceiling of the large hall represents the "Triumph of Bacchus," — that of the adjoining room alludes to gambling. Both pictures are by *Giacomo Quarana*.

(L) **Royal Gardens.** See Page 16.

(L) **The Mint.** See Page 23.

(R) **Traghetto of the Dogana.**

(R) **Customhouse (*Dogana di mare*).** — This is a massive and in some respects a fine building. It is formed of three galleries supported by columns. The central gallery gives access to the vestibule and the offices. Beyond these are the warehouses which occupy the broadest part of the building. The most prominent feature of the custom house as seen from the Piazzetta is the tower one storey high, like a house, or one room of a house, fixed on the top of the long narrow edifice at the end facing the sea. It is crowned by a globe supported by kneeling figures and sustaining a statue of Fortune (bronze gilt) which turns round. The architect was *Giuseppe Benoni* 1676.

## SEVENTH DAY.

Island and Church of S. Pietro di Castello. — Patriarcal Palace. Church of S. Giuseppe di Castello. — Public Gardens. — Church of S. Francesco di Paola. — Church of S. Biagio. — Arsenal. — Church of S. Martino. — Badoer Palace. — Church of S. Giovanni in Bragola. — Church of St. Antonino. — Church of St. Giorgio degli Schiavoni. — Palace of the Apostolic Nuncio. — Church of St. Francesco della Vigna. — Palazzo Contarini (Porta di Ferro). — Palazzo Bembo. — Church of S. Giorgio dei Greci. — Greek college Flangini. — Church of St. Lorenzo. — Palazzo Priuli. — Riva degli Schiavoni. — Church of S. Maria della Pietà. — Corinthian Door. — Petrarch's house. — Palazzo Bernardo-Nani-Mocenigo.

The Island of San Pietro di Castello lying at the end of the Riva degli Schiavoni in the extreme east of Venice is joined to the city by a long wooden bridge. It was here that the Doges were elected in the early ages of the Republic. We shall begin by visiting.

**The Church of S. Pietro di Castello.** — The front, in the Palladian style is the work of *Francesco Smeraldi*, 1594; the interior is by *Girolamo Grapiglia*. Same date. Classic style. Near one of the altars is a marble pulpit, which is reputed to be the one occupied by St. Peter in Antioch. Unbelievers say it is portion of an Arabian tomb — or perhaps a Turkish one — erected to soldiers or brigands who were slain in battle. There are some fine pictures here by *Paolo Veronese*, *Basaiti*, *Liberi* and *Lazzarini*. The altar of the chapel of All Saints is decorated with a mosaic by *Arminio Zuccato*, and cartoons by *Jacopo Tintoretto*, 1590; representing Paradise. The campanile in Lombard, 1463-1574. Architect unknown.

Close to the church is

**The Patriarcal Palace.** — In the Decadence style — by an unknown architect. It was turned into a barrak at the beginning of the present century.

Not far from here is the

**Church of S. Giuseppe di Castello.** — On the façade (1530) is a bas-relief by *Giulio dal Moro*. The interior is adorned by sepulchral monuments, statues and bas-reliefs, and pictures of some merit.

Near the principal gate, is the side entrance to the

**Public Gardens.** — Laid out by the architect *Giannantonio Selva*, 1810. The arch-way near the landing-place was formerly the

entrance to the Lando Chapel in the church of S. Antonio, demolished in 1807. It is attributed to *Sammicheli*, 16<sup>th</sup> century. The *gardens* are divided into three parts, and in two directions offer splendid views of the lagoon. There is a coffee-house in the garden as well as a riding school and a shooting gallery. Leading from the Gardens to the *Riva degli Schiavoni* is a long wide street — the widest in Venice — called *Via Garibaldi*. It is inhabited by the poorest classes.

Nearly opposite the principal entrance to the Gardens, at the end of *Via Garibaldi* is the

**Church of S. Francesco di Paola** with three altar-paintings by *Jacopo Palma jun.* The ceiling is by Giovanni Contarini.

Over the *Ponte della Veneta Marina* on the way to the Arsenal is the

**Church of St. Biaggio.** — It was built by *Filippo Rossi*, at the beginning of the last century. There is nothing important here except the monument of Angelo Emo, the last hero of the Venetian republic, sculptured by *G. Ferrari*, called *Torretti*.

**The Arsenal.** — This is one of the most celebrated arsenals in the world. It was commenced in 1104 and improved, in the 14<sup>th</sup>, 15<sup>th</sup>, 16<sup>th</sup> and 19<sup>th</sup> century. Some of the largest buildings are by *Scamozzi*, *Sammicheli* and *Daponte*. The ten covered yards in which ships used to be built when Venice was a great naval power are now converted into ware-house and work-shops. The hall, called the *Corderia della Tana* deserves to be visited. It was built in 1579. Some interesting objects are to be seen in the Armoury but the finest were taken away by the French in 1797. There are monuments and statues by *Sansovino*, *Morlaiter* and *Canova*, in the Vestibule, and other parts of the Arsenal.

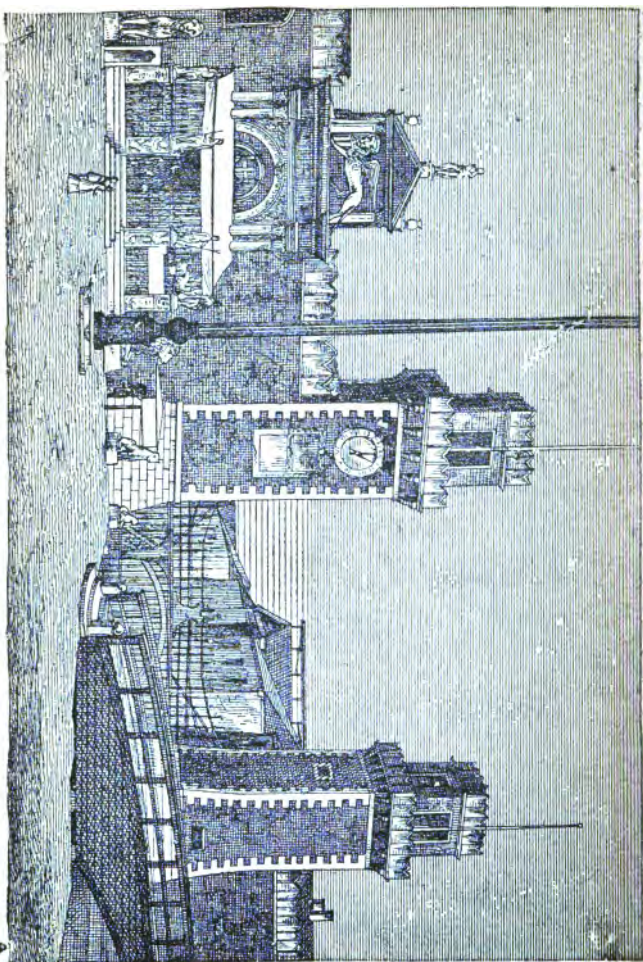
Down the *fondamenta*, is

**The church of St. Martin** an unpretending edifice by *Jacopo Sansovino*, 1540. The monument of doge Francesco Erizzo, by *Matteo Cornero*, and an altar-painting of the Resurrection, by *Girolamo Santacroce* are worth seeing. So is the altar by *Tullio Lombardo*, 15<sup>th</sup> century. It is now used as a font. On the parapet of the organ is a "Last Supper," by *Santacroce*, 1459.

Taking again the direction of the Wooden Bridge we come to the *Campo della Bragola*, now called *Piazza Bandiera e Moro*. Near it is the entrance to

**Palazzo Badoer**, famous for its subterranean passage and the remains of ancient prisons. Date 14<sup>th</sup> century.

Is the *Campo* is



L' Arsenal.

**The church of St. Giovanni in Bragola.** — Mediaeval style, 15<sup>th</sup> century. Between the first and second chapel on the right, is a large picture of S. Andrew, St. Girolamo and St. Martin, by an unknown artist of the 15<sup>th</sup> century, and a painting on wood of The Last Supper, attributed to *Paris Borbone*. On the door of the Vestry is a bas-relief in colours of the Virgin and Child. It is in the Byzantine style of the 13<sup>th</sup> century. In other parts of the church are the Coronation of Thorns, and the Flagellation, both by *Leonardo Corona*. In the Vestry is a Virgin and Child by *Giovanni Bellini*, and a picture of Christ, by *Lazzaro Sebastiani*. The other pictures in this church are: "Christ upon a Throne", painted in the Byzantine style on a gilt ground; a picture of St. Helena and Constantine, and an altar-painting by *Cima da Conegliano*; the Resurrection, by one of the *Vivarini*, 1478, and an altar-painting of St. Andrew, John the Baptist, and the Virgin Mary by the same artist. There is also a picture of the Invention of the Cross, by *Cima*.

Going back to the *Piazza Bandiera e Moro*, we come to the *Salizada* and

**Church of St. Antonin.** — This church was rebuilt by an unknown architect at the end of the 17<sup>th</sup> century in the Decadence style. There is nothing here worth seeing but a painting of Noah after leaving the Ark by *Pietro Vecchia*, and the Monument of Alvise Tiepolo, sculptured by *Alessandro Vittoria*, 1590.

Taking the *Fondamenta* to the right, we come to

**The church of S. Giorgio degli Schiavoni.** — The architect was *Zuanne Zon*, 1550. The style is that of Sansovini. Over the gate are two bas-reliefs, one of St. George on horseback, attributed to *Pietro da Salò*, 1515. In the interior are seven fine paintings by *Vittore Carpaccio* representing episodes in the lives of St. Girolamo, St. Giorgio and St. Trifone, the three Patrons of Dalmatia and Albania. There are two equally fine pictures of Jesus in the Garden and the Conversion of the Publician, 1502, by the same artist. The altar-painting of the Virgin on the Throne, by *Vincenzo Catena*, and the Resurrection by *Aliense*, are also much admired. The ceiling of the oratory was painted in 1586. The walls were covered with second-rate paintings by the scholars of *Tintoretto* and *Palma the younger*.

Going the whole length of the *calle dei Furlani* and turning to the left, as far as the bridge which leads to the *campo di S. Francesco della Vigna* we come to

**The Palace of the Apostolic Nuncio.** Built in the Lombard style in 1525 and then to



**The church of S. Francesco della Vigna.** — The architecture of the façade is Vitruvian in style. It is the work of *Andrea Palladio*, 1568-1572. In the two recesses are statues of Moses and S. Paul cast by *Tiziano Aspetti*. The interior which does not seem to be in unison with the façade is in the form of a Latin cross with a nave, having five chapels on each side of the larger arm and two Chapels on the sides of the Choir. Its architect was *Jacopo Sansovino*, 1534. The Giustinian Chapel, (Lombard school 15<sup>th</sup> century) is decorated with monuments and statues both in marble and bronze. The most remarkable paintings are: The Resurrection by *Paolo Veronese* (in the 4<sup>th</sup> chapel to the right); The Virgin and Child on a Throne, by Friar *Antonio da Negroponte*, 15<sup>th</sup> century. — The Virgin and Child and four Saints, half figures by *Giovanni Bellini*, 1507, (in the Holy Chapel). — An altar-painting representing St. Girolamo, St. Bernardo and St. Lodovico, attributed to *Jacobello del Fiore* (on the left altar in the Vestry). — Our Saviour and the Deity by *Girolamo Santacroce* (in the chapel at the right hand side of the pulpit); — the Virgin and four Saints, by *Paolo Veronese* — and the Last Supper, by *Francesco Santacroce*.

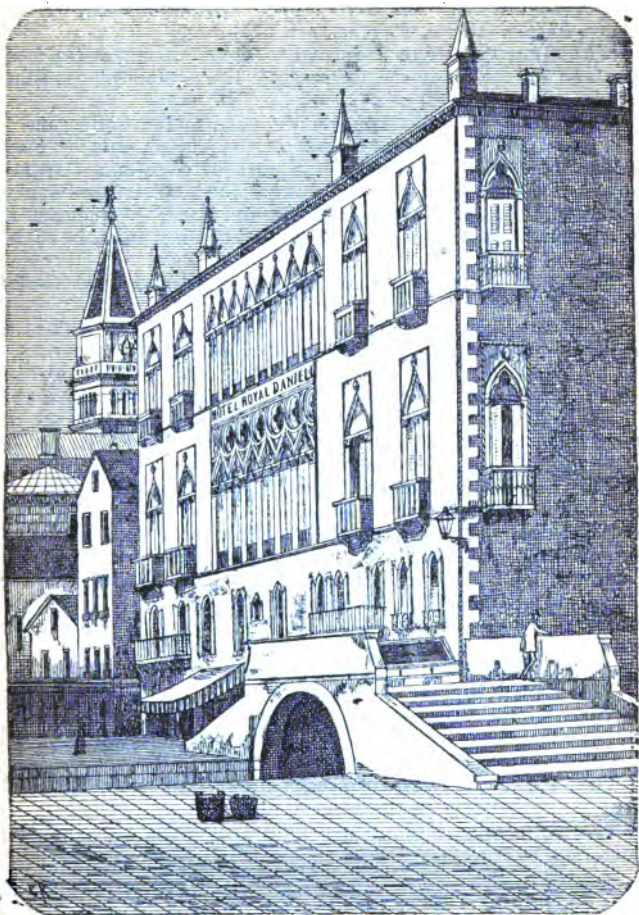
On the other side of the *bridge of S. Francesco* is

**Palazzo Contarini Porta di Ferro.** — The valves on the door were so magnificent in ancient times that the owners of the house were called *Contarini della Porta di ferro* or Contarini of the Iron Door, to distinguish them from Contarini of the Money Chest. The archway of the gate is a fine work of the 13<sup>th</sup> century, and the yard its remarkable for is beautiful, uncovered stair-case, and its architectural remains (15<sup>th</sup> century).

Passing the *campo delle Gate*, the *calle degli Scudi*, and the *campo dei do pozzi* we come to the *calle Magno* in which street is the entrance to the

**Palazzo Bembo.** — The style of this palace is arch-acute, 14<sup>th</sup> century. In its yard is an uncovered stair-case, one of the finest monuments of the kind in Venice.

Near the *ponte dei Greci* down the *Salizada S. Antonino* is the **Church of S. Giorgio dei Greci**, built by *Sante Lombardo* and *Giannantonio Chioma*, 1539-1570. *Maestro Andrea* (perhaps *Palladio*) built the dome, 1571, and *Bernardino Ongarin*, under the direction of *Simone Sorella* the steeple, 1587-1592. The interior is adorned with paintings and mosaics by Greek artists. A Ravenna papyrus of the year 553, and three Greek Gospels of the 10<sup>th</sup> century are preserved here.



**Palazzo Bernardo-Nani-Mocenigo.**

Beyond the *Ponte dei Greci*, is the *Fondamenta di S. Lorenzo* whence, across the *rio*, may be seen

**The Greek college Flangini.** — By the architect *Baldassare Longhena*, in the Decadence style, 1678. It was founded by Tomaso Flangini of Corcyra (Corfù).

Passing down the *fondamenta* we come to the bridge and **Church of S. Lorenzo.** Built in the Classic style by *Simone Sorella*, 1595-1605. The altar is the work of *Girolamo Campagna* who also made the statues of S. Sebastian and S. Lawrence. Annexed to the church is the Casa d'Industria or House of Industry (not the workhouse) which is capable of containing upwards of 2000 persons.

Retracing our steps as far as the *Fondamenta dell' Osmarin* we come to

**Palazzo Priuli.** — Ogival style, 14<sup>th</sup> century. Its profiles and the window at the corner, are worthy of notice.

Continuing our walk through the *campo S. Provolo*, we come to the *Portone* and *Campo of S. Zaccaria* whence we arrive at the

**Riva degli Schiavoni.** — This is a long and pleasant road along the margin of the sea and extends from the Public Gardens to the *Piazzetta*. One of the finest buildings on this road is

**The Church of Santa Maria della Pietà.** — Vitruvian style with an odd mixture of Decadence. The ceiling of the altar was painted by *Tiepolo*. Near the church is the Foundling Hospital from which it takes its name and which is visited by connoisseurs on account of its painting by *Bonvicino* called *il Moretto di Brescia*.

On the other side of the *Ponte del Sepolcro*, are the barracks formerly a convent with a beautiful *Corinthian* gate by *Alessandro Vittoria*.

A little further on, is the front of

**Petrarch's House.** — Arch-acute style, 14<sup>th</sup> century formerly the palace of the Molin family. It was presented to Petrarch in 1362 as an acknowledgement of his gift of books to the Republic.

On the other side of the *Ponte della Pietà* is

**The Palazzo Bernardo-Nani-Mocenigo**, now **Danieli's Hôtel** a fine building in the style of the 15<sup>th</sup> century.

The next bridge is the *Ponte della Paglia* and beyond this the *Piazza San Marco*.

# VENITIAN LACE

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An interesting amusement for Tourists visiting Venice is to visit the School annexed to the Lace Manufactory of Mess.<sup>rs</sup> Jesurum et C.<sup>o</sup> situated at San Filippo and Giacomo N. 4292.

Free entrance is granted and strangers are not obliged to make any purchases. This establishment unique in its kind is not far from the Square of S. Marc passing by the little Square of the Leoncini, the fondamenta and bridge Canonica. This Manufactory may be visited at any hour of the day, but it would be more advisable to be at from 8 to 10 in the morning, before the Ducal palace is opened which is done at 10 o'clock. We thus offer to Strangers an opportunity of passing a pleasant hour in observing a very interesting, and one of the oldest industries and of artistical skill for which Venice was renowned.

The persons employed in M. Jesurum & C.<sup>o</sup> establishment will be ready to explain to visitors the process of the industry, under an artistical and economical point of view.

In the school the most artistical stitches in work will be observable, and a complete exhibition of all that the Manufactory produces, is to be seen.

One apartment contains only old laces of the various designs and stitches of Venetian manufacture from the XV century.

These laces are sold at moderate prices for having been bought merely to have copies of them, they are resold at a trifling profit.

Amongst the modern laces: the polychrome lace is remarkable. It is an invention of the Director of the establishment Cavaliere M. Jesurum. This lace obtained the medal of honor at the great Paris Exhibition in 1878.

It is difficult to form to oneself an idea of the beauty of this lace without seeing it, it is only sufficient to say that using this system, the most difficult designs may be imitated, even the most difficult ones with whatever change of colors, and lights of bassoreliefs.

Animals, flowers, landscapes are represented in natural colors. There is also a copy in lace of the famous Lodge of Raphael at the Vatican in Rome.

Reproductions or copies of old laces can be seen in the laboratories, and in the exhibition, which have been obtained, by means of a system also invented by Cav. Jesurum, who has a special laboratory to imitate accurately any old lace.

He was rewarded for this invention with a prize from the Royal institute of arts and sciences, and received the order of knight hood from H. M. the King of Italy. He was also appointed Provider of laces for the Museum of Kensington.

### **Interesting information.**

Visitors will find in this establishment not only all kinds of laces saleable by the meter but all kinds of other articles such as: veils, shawls, mantlets, cravats, and neck ornaments for ladies and girls, shirts, handkerchiefs etc. etc. All these articles present a handsome collection of originality and elegance in designs and shapes, and of Venetian industry. A great deal of lace is also manufactured in this factory for curtains, covers of toilet tables, beds and Armchairs etc. and so likewise colored silk and woollen lace for ornamenting tapestries replacing fringes on covers of furniture.

Strangers visiting out of curiosity Mess.<sup>rs</sup> Jesurum's Establishment at S. Filippo & Giacomo N. 4292 will not find only an amusement, but may also find it a profitable visit and will we hope thank us for inviting them to do it.

This industry is under the protection of the Queen of Italy. — It employs in Venice and the near districts above 2500 women at work, who if not deriving very great profits, receive at least sufficient to live modestly especially at Pellestrina (a poor Island where living is much cheaper than in a town).

This enables Venice to compete in the article of lace with every other producing city.

*The exact address is*

**M. Jesurum & C.<sup>o</sup>**

**Campo Ss. Filippo e Giacomo N. 4292.**

## THE ISLANDS OF VENICE.

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The tourist should not leave Venice without visiting some of the principal islands and their respective towns and villages many of which (like Chioggia and Murano) are of great importance. St. Lazarus is a convent, St. Michael a cemetery, St. Servolo a madhouse. The Lido is a long narrow strip of sea-shore — seven miles in length and half a mile in breadth — acting as a break water between Venice and the Adriatic. Chioggia is a town of fishermen. Murano is a bead-manufactory. Monte d'Oro is a ruin. Arniana, once the seat of seven churches and the sepulchre of the early Doges, is a cabbage garden. We can visit these and others of the principal islands in three days, going by steam to Chioggia and in a gondola or sailing boat to the other places.

### FIRST DAY.

Alberoni. — Malamocco. — Pellestrina. — Poveglia. — S. Pietro in Volta. — Portosecco. — I Murazzi. — Chioggia. — Sotto Marina.

**Alberoni.** — A fortress at the end of the Lido beyond Malamocco, to the south of the castle of San Pietro. There are some large trees here (Alberoni) which serve as signals for ships.

**Malamocco.** — The Island of Malamocco on which the refugees from Padua took shelter in 452 during the invasion of Attila was submerged in 1107. The present Malamocco, the principal harbour of the Lagoon, began to be peopled in the 12<sup>th</sup> century, and now numbers about one thousand souls including the inhabitants of the *Lido*, *Alberoni* and *Poveglia*. Dykes have been constructed to keep back the sea. They were begun in 1806. There is a cathedral at Malamocco.

**Pellestrina.** — Once a very important suburb of Venice. Its inhabitants, including those of *S. Pietro in Volta* and *Portosecco* number 7500 souls. Almost all the men are fishermen and sailors, the women are very skilful lace-makers.

**Poveglia.** — Originally called *Popiglia* one of the first islands occupied by refugees. It declined in importance soon after the war of Chioggia. In 1714 it became the place of Quarantine for ships coming from suspected places.

**S. Pietro in Volta.** — This is a fertile strip of land chiefly cultivated as kitchen-gardens; it has a tower and five bastions, built at the time of the Candian war.

**Portosecco (Dry Harbour).** — Derives its name from a harbour (Albiola), which was filled up by the sea in 1446. The temple is the work of *Andreu Tirali*, 1716-1723.

**I Murazzi.** — These splendid sea walls or embankments extend 4603 yds on the Pelestrina coast, and 1322 yds on the Sotto Marina coast. They serve to keep off the breakers of the Adriatic, which might otherwise endanger Venice. They are the last monument of the greatness of Venice, 1782. They were repaired in 1836-1845.

**Chioggia.** — The origin of the town of Chioggia is wrapt in obscurity. The first accounts of its existence go back as far as the 5<sup>th</sup> and 6<sup>th</sup> centuries that is to say to the time of the Invasion. Chioggia is famous for the battles fought there in 1379-1380 against the Genoese, allied with the Hungarians and Paduans, in which war it is supposed that artillery was used for the first time in history. It is joined to Brondolo by a wooden bridge with 43 arches. The harbour, defended by two forts, is much frequented. There is an ancient *granary*, in the arch-acute style, 1322, built upon 64 pillars. The Cathedral built like a basilica by the architect *Baldassare Longheno*, 1633-1674, is a magnificent construction with three naves. The choir and altar are very fine. The pulpit was made in 1677; the steeple, in the Italian-Byzantine style, in 1347-1350. In the church of St. Andrea, rebuilt in the Decadence style are some columns of Choice marble and a little altar in the Lombard style supposed to be by *Sansovino*. There are some good altar paintings in the Oratory of S. Michael and the churches of S. Jacopo and SS. Trinità. The Chiozzotti (inhabitants of Chioggia) are a primitive people, very original in their dress, their habits, and their dialect. They are nearly all fishermen and sailors. On week days when all the ships and fishing-smacks are out at sea the town is filled with women and girls. It is alike famous for the filthiness of its streets, the hardihood of its men and the beauty of its women.

**Sotto Marina.** — This is a large borough, whose inhabitants are fishermen, sailors and husbandmen.

## SECOND DAY.

Lido. — Castle St. Andrea. — St. Servilio. — St. Lazzaro. — Old Lazaretto. — La Certosa. — St. Helen. — La Grazia. — St. Clemente. — St. Spirito.

**The Lido.** This island, now almost deserted, was formerly very populous. The Bucentaur used to land here after the Doge had wedded the Adriatic which ceremony was performed every year on Ascension Day. Mr. Genovesi proprietor of the Grand Bathing Establishment on the Lido and of the other establishments, also on the Lido, known as the Favorita and the Boschetto. Among the attractions of the United Establishments may be mentioned the elegant caf  s and restaurants, the reading rooms and concert rooms, the groves and esplanades on the shore of the Adriatic; the carriage-drives and chalets which give a cheerful appearance to the Island which Lord Byron loved and where he wished to be buried. English and American visitors will find here at once quiet and excitement, rustic nooks and places where the gaiety and rank of Venice will meet on summer days and lovelier summer nights.

Steam boats are going from the Piazzetta to Lido at every hour. Lido is now one of the gayest and most delightful watering places in Italy.

**Castello di St. Andrea.** — A chef-d'oeuvre of beauty and solidity by the architect *Michele Sammicheli* 1544.

**St. Servilio**, commonly called **S. Servolo**. — The oldest records of this island go back as far as the year 809, when a new church was built on it. The present church (called S. Servilio) was built by *Temanza* in the 10th century. A madhouse was built here in the year 1725. The architect was *Giavanni Scalfarotto*. Adjoining the madhouse is a cloister with a surgery attached.

**St. Lazzaro.** — This Island is occupied by the monastery of St. Benedict, — commonly called St. Lazarus — an Armenian convent founded by Father Mechitar a Benedictine monk expelled from Modone in the Morea by the Turks in 1714. It contains an Institute for young Armenians, a Museum, a fine library (with many rare old manuscripts), a dairy, a printing office, and a handsome church. Lord Byron lived here for six months studying the Armenian language with Father Pasquale whose portrait together with that



of the poet is shown to visitors. The convent hoists the Turkish flag every Sunday. It is presided over by a resident Bishop. The number of monks exclusive of lay brothers & pupils is twenty four. — In ancient times, that is to say as far back as the year 1182 this island was the seat of a hospital for lepers.

**Lazzaretto vecchio.** — This was originally an asylum for the reception of pilgrims going to or coming from the Holy Land. Two centuries later namely in 1422 it became a hospital and a house of refuge for persons suffering from the plague as well as a kind of goods-station for infected articles. This was the first Lazzaretto established under that name in Europe. Nothing remarkable is to be seen here with the exception of the warehouses which were built in 1565.

**La Certosa.** — This island, also called *S. Andrea del Lido*, was famous for its convent built in 1199 a convent of Augustine monks — the work of *Pietro Lombardo*. It was suppressed in 1806 and converted into a barrack. The church contained paintings by *Basaiti*, *Bonifazio* and *Titian*, and a sepulchral monument (that of Orsato Giustinian) by *Antonio Dentone*. The pictures of *Basaiti* and *Bonifacio* were taken to the Academy. Of *Titian's* picture (or pictures?) we hear nothing. — The whole interest of the island of Certosa now centres in its castle — that of *St. Andrea* — already described.

**St. Elena.** — This island was famous in the 15<sup>th</sup> century for its church, rich with paintings, carvings and statues. There were 34 ovens here, for baking biscuits for the troops of the republic — ovens which still exist. The island used to be a place of refuge for pilgrims and homeless persons of both sexes.

**La Grazia.** This was another asylum for pilgrims. It contained a church and a cloister, both destroyed in 1810. It has since been turned into a large kitchen garden. Its former name was *Santa Maria della Cavana*.

**S. Clemente.** — This island was the dwelling-place of the hermits of Rua, a house of call for pilgrims & a sacred shrine. The church was built by an unknown architect at the expense of *Bernardo Morosini*. The monuments of *Francesco* e *Tommaso Morosini* decorate the façade and those of *Pietro* and *Giorgio Morosini* the interior; date of both, 17<sup>th</sup> century. Behind the principal altar are: The Holy House of Loreto, a rich but not a very correct piece of sculpture by an unknown artist 1646, and the Birth of Christ, a bas-relief in bronze by *Mazza* 1704. Refractory priests used to be confined here. The island was recently enlarged and a

house built on it for the reception of female lunatics, who are to be removed here from the Island of San Servolo.

**S. Spirito.** — This was once the seat of a monastery & a branch establishment of the old lazaretto for the shelter of persons smitten with the plague. It afterwards fell into the hands of the Eremitani who founded a church on it, the work of *Sansovino*. Its paintings &c. were transferred to the church of the Salute in 1656. The church, convent and other buildings were destroyed at the beginning of the present century to make room for a barrack and a powder-magazine.

### THIRD DAY.

**S. Michele.** — Murano, — Church of S. Peter the Martyr. — Church of the Angeli. — Church of S. Pietro e Donato. — Mazzorbo. — Burano. — Torcello. — Church of Santa Fosca. — Salt Works of S. Felice.

**San Michele.** — This island was inhabited by Camaldoles Monks from 1210 to 1818. In 1813 it was joined to the island of S. Cristoforo della Pace by drying up the intervening channel. The whole place was then converted into a church-yard. The style of the church is Renaissance; the architect *Moretto* or *Moro Lombardo* 1466-1470. The façade, in the Lombard style, is the work of *Moretto di Lorenzo Veneziano*, 1478. The interior is well built, with handsome columns and capital and good specimens of carving. The monument of Cardinal Giovanni Dolfin, over the principal gate, is decorated with statues by *Cav. Bernini*. Near the door, on the ground, is the tomb stone of Fra Paolo Sarpi, and the inscription to the Monk Eusebio, surrounded by splendid Lombard ornament, 1502. A pentagonal atrium, formed by spiral Ionic columns with a small dome for a roof, leads to the *Emiliana Chapel*, founded by the will of Margherita Vetturi, widow Emiliani, and built by *Guglielmo Bergamasco*, 1530. We must not forget the convent library now the property of the government.

**Murano.** — This island began to be inhabited in the 5<sup>th</sup> century, during the Invasion; and once contained as many as 30,000 inhabitants. They are now reduced to less than 5000. Its magnificent palaces have been laid low and cabbages and fruit trees plan-

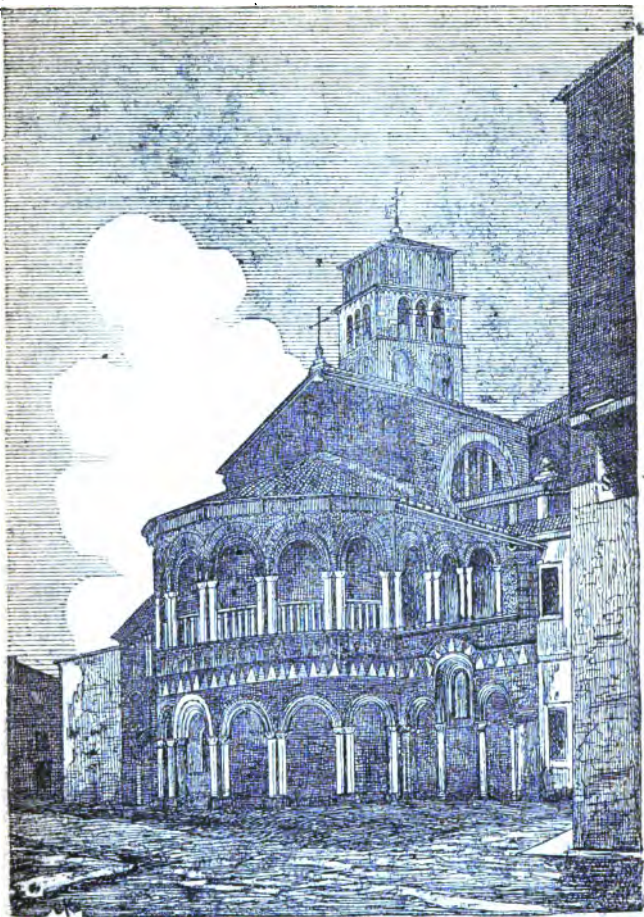
ted among their ruins. This island was (and is still to a certain extent) famous for its glass manufactures, beads, chandeliers &c. which were sent to all parts of Europe, Asia and Africa. Many of the beads worn by savages in distant lands — beads for which they are willing to sell their wives and daughters & their own peace as well as the fields and forest lands which they have inherited from their fathers, were made at Murano. Of its 16 churches 12 were destroyed. The three following churches will be found worthy of notice.

**Church of St. Peter the Martyr** built in the beginning of the 16<sup>th</sup> century by an unknown artist. The style is Renaissance. There are paintings by *Giovanni Bellini*, *Paolo Veronese*, *Palma the Edler*, *Santacroce* and *Salviati*.

**Church of the Angeli.** — Built with its convent in year 1187, and rebuilt in 1520. On the door of the yard, leading to the church, is a bas-relief of the "Annunziata," by *Donatello's* disciples 16<sup>th</sup> century. The ceiling in 39 compartments was painted by *Piermaria Pennacchi*. In the vestry is some tapestry of the 5<sup>th</sup> century, painted upon cartoons by an unknown (perhaps a German) artist.

**Church of Ss. Pietro e Donato.** — Supposed to have been built in the 10<sup>th</sup> century. Its style is that of the Roman cathedrals, but it has been spoiled by restorations. The two rows of pillars in the wall beside the door, are worthy of notice; so is the bas-relief, 13<sup>th</sup> century. The interior is divided into three naves supported by columns of Greek marble, with beautiful Corinthian capitals, supposed to have been brought from Altino. In the principal chapel, behind the altar, is a bas-relief in wood, done in gold and colours 1310. Over the altar is another bas-relief in marbles of the 16<sup>th</sup> century; on the sides are the four Evangelists, fresco-paintings of the Muranese school of the 15<sup>th</sup> century, and over the upper vault, is a picture of the Virgin Mary on a golden ground, a Byzantine mosaic work of the 12<sup>th</sup> century. The external apsis built out of the remains of ancient buildings, the arches of which are partly Arabic and partly Byzantine is a work of the 10<sup>th</sup> century. The floor of the church is a beautiful specimen of mosaic work. It was made in 1140. This church was restored a few years ago and to some extent rebuilt.

**Mazzorbo.** — This island, at present very poor, and numbering about one hundred souls formerly possessed several cloisters and was divided into five parishes. A bas-relief of St. Catherine (dated



**External apsis of the Church of Ss. Pietro e Donato of Murano.**

1368 and the campanile built in the Lombard style in the 15<sup>th</sup> century, are much admired.

**Burano.** — This is a small island with a large population. It used to be — and is still — famous for its lace manufactures specimens of which of singular beauty, are preserved in the parish church of St. Martin. Here also may be seen some good paintings by *Gentile Bellino* and *Santacroce*, and a silver gilt communioncup of great value.

**Torcello.** — So called from the many little towers, erected in remembrance of their country by the inhabitants of Altino, who took refuge here during the Invasion. Torcello made such rapid progress in commerce and industry and became so wealthy that it was called New Altino. The altered course of the river Sile has made it unhealthy and it is now reduced to a poor village, whose inhabitants gain their livelihood by the culture of kitchen-gardens. In the Piazza may be seen the lodge whence the laws of the Republic were proclaimed. The Chair of Attila (*Sedia d' Attila*) and the old town-hall (13<sup>th</sup> century) are shown to visitors. The Cathedral, built in the year 640 with stones brought from Altino, and rebuilt in 1008, is Roman (Mediaeval) in its style. The façade with its pillars, its columns, and its capitals of various ages, style and dimensions and the octagonal Font in the Baptistery (11<sup>th</sup> century) are worth seeing. So are the Corinthian capitals, (as the door) of the age of Antonini and the fragment of an inscription of Albino (2<sup>nd</sup> century). The door-posts of the principal gate, are fancifully adorned in the taste of the 7<sup>th</sup> century. The Interior with three naves, is divided by nine (Greek) marble columns. Among the most remarkable objects are: A holy-water ornament, a large mosaic work in six parts, a piece of Byzantine workmanship of the 12<sup>th</sup> century; and the floor, a tessellated work of choice marble very graceful and pretty. The balustrade, two steps above the floor of the church is profusely ornamented in the Byzantine style of the 11<sup>th</sup> century. On the right of the balustrade, are two united pulpits, with a bas-relief, representing the worship of Mercury, supposed to be a work of the 10<sup>th</sup> century. Over the vault at the entrance of the Chapel and on the wall hollowed out as a niche for the altar, are some good inlaid works of the 12<sup>th</sup> and 13<sup>th</sup> centuries. The walls of the presbitery are adorned with mosaics of the 12<sup>th</sup> century. There are some good bas-reliefs of the early ages, among others one representing St. Bartholomew, 14<sup>th</sup> century. The ivory window shutters, with iron hinges, and the campanile (11<sup>th</sup> century) are among the curiosities of the place.

**Church of Santa Fosca.** This church appears to have been built in the 9<sup>th</sup> century. The external porch is supported by Corinthian columns, the capitals of which are believed to have been made in the year 1000. The interior is shaped like a Greek cross. Its altar (it has only one) is work of the year 1608. The altarpainting by *Giulio Dal Moro*, represents the martyrdom of Santa Fosca.

▼ We must not forget to mention the

**Salt Works of San Felice** (*Le Saline di S. Felice*). They are nearly opposite Malamocco and are named after the intervening lagoon. The manufacture of salt was one of the earliest occupations of the primitive settlers in Venice.

## THE DOGE'S PALACE.

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**The Porte della Carta.** (Entrance Gate) — Architect, *Bartolomeo Bon.*

**Court-Yard.** Bronze Puteali. — *Nicolò di Marca de' Conti*, and *Alfonso Alberghetti.*

**Façade of the Clock.** Ancient statues.

**At the side of the Clock.** Marble Statue of Francesco M. della Rovere, duke d'Urbino.

**Opposite the Giants' Staircase.** Marble statues of Adam & Eve. *Antonio Rizzo.*

**Façade of the Ducal Chapel** overlooking the court of the Senators. — *Guglielmo Bergamasco.*

**Giants' Staircase.** — *Antonio Bergamo.*

On the Staircase, colossal statues of Mars and Neptune. — *Sansovino.*

**Gallery.** — Chapel of S. Nicolò now used as a technological Cabinet.

### TECHNOLOGICAL COLLECTION IN THE ROYAL INSTITUTION OF LETTERS, ARTS & SCIENCES.

In this collection are to be found various useful machines and models; a hydraulic press; the model of a low-pressure steam engine, on Watt's system; an hydrovore; a large Rumkorff's apparatus; Pouillet's compass, a Lenoir's Motor &c.; all the various regulators of the electric light and some remarkable optical instruments &c. &c.,

A permanent industrial exhibition is held in the *Sala del Piovego.*

Monumental Inscription of the Entry of Henry III into Venice. *Alex. Vittoria.*

## THE PANTHEON OF VENICE.

Bustes and Medaillons	Sculptors	Donors	
1 Vittore Pisani	Angelo Giordani	Vittore Pisani (great grandson)	B.
2 Carlo Zeno	G. Bernardis	Pietro Zeno (great grandson)	B.
3 Pietro Bembo	A. Cameroni	The Venetian Institute of Sciences.	B.
4 Paolo Paruta	Luigi Ferrari	A Society of Venetians	B.
5 Giov. Batt. Galliccioli	Pietro Bearzi	Pietro Galliccioli	B.
6 Apostolo Zeno	The same	A Society of Venetians	B.
7 Marco Foscarini, Doge	L. Minisini	The same	B.
8 Enrico Dandolo, Doge	Antonio Bianchi	The same	B.
9 Paolo Renier, Doge	Marco Pesato	Count Matteo Persico	B.
10 Sebastiano Caboto	A. Bianchi	Commercial Society	B.
11 Antonio Canova	Antonio Canova	Bishop of Mindo brother of Canova	B.
12 Vincenzo Scamozzi	Pietro Zandomeneghi	Count Alessio Trissino	B.
13 Giovanvi Bellini	Laur. Larese Moretti	Jacopo Treves de' Bonfili	B.
14 Tiziano Vecellio	A. Bianchi	Giuseppe de Reali	B.
15 Jacopo Robusti	id.	The Arciduke Ferdinand Maximilian of Austria	B.
16 Andrea Gritti, Doge	Luigi Borro	The same	B.
17 Francesco Morosini, Doge	A. Cameroni	Countess Loredana Gatterburg Morosini	B.
18 Angelo Partecipazio Doge	Pietro Loradini	The Municipality of Venice	B.
19 Andrea Contarini, Doge	G. Bernardis	The same	B.
20 Andrea Dandolo, Doge	L. Larese Moretti	The same	B.
21 Domenico Michiel, Doge	Luigi Piccoli	The same	B.
22 Galileo Galilei	L. Ferrari	Italian men of science in 1847	B.
23 Melchiorre Cesarotti	Petrelli Romano	The Academy of Sciences of Padua	B.
24 Paolo Sarpi	A. Cameroni	A Society of Venetians	B.
25 Francesco Pajola	P. Loradini	Bartolomeo Campana	M
26 Gaspare Gozzi	A. Giordani	A Society of Venetians	B.
27 Giovanni Arduini	P. Bearzi	Catullo, Parolini, Zigno and Pasini	M
28 Bernardino Zendrini	G. Zennaro	A. G. Zendrini	B.
29 Benedetto Marcello	The same	Giuseppe Camploy	B.
30 Giovanni Poleni	P. Zandomeneghi	The venetian Institute of Sciences	B.
31 Lazaro Moro	P. Bearzi	Some inhabitants of s. Vito	M
32 Carlo Goldoni	A. Giordani	The brothers Errera	B.
33 Ugo Foscolo	M. Pesato	The counts Papadopoli	B.
34 Nicolò Zeno	A. Bianchi	Society of venetian Merchants	M
35 Giambattista Spolverini	Giuseppe Poli	Giambattista Buri	B.
36 Pietro Orseolo II. Doge	P. Bearzi	The municipality of Venice	B.
37 Leonardo Loredano, Doge	L. Borro	The same	B.
38 Aldo Manuzio, the older	Zennaro	Gius. and Antonio Antonelli	B.
39 Marco Polo	Gamba	Pietro Bigaglia	B.
40 Paolo Erizzo	Domenico Passerini	Vincenzo Paolo Barziza	B.
41 Gasparino Barzizza	The same	The same	B.
42 Brandolino Brandolini	The same	Girolamo Brandolini	B.



	Busts and Medaillons	Sculptors	Donors	
43	Dante Allighieri	Pietro Zandomeneghi	The Municipality of Venice	B.
44	Angelo Emo	The same	The same	B.
45	Cassandra Fedele	L. Borro	Prince Edmondo Clary Aldringen	M.
46	Giustina Benier Michiel	Pietro Zandomeneghi	Count Leopardo Martinengo	B.
47	Tito Livius	L. Larese Moretti	Count A. Corinaldi	B.

**The Golden Staircase.** — Pictures by *Baptiste Franco*.

Stuccoes by *A. Vittoria*.

At the entrance: Statues of Hercules and Atlas by *Tiziano Aspetti*.

In the middle of the last staircase: Statues of Abundance and of Mercy by *Francesco Segalino de Padua*.

## First Floor.

### Sala del Gran Consiglio.

At the entrance between the two doors:

#### 1. Paradise. *Tintoretto*.

In the hall to the right:

- Alexander III, recognised in the Convent of the Carità. *Pupils of Paolo Veronese*.
- The Departure for Pavia of the Pope's ambassadors and those of Doge Zani. *The same*.
- The Doge receiving the torch blessed by the Pope. *L. Bassano*.
- The ambassadors appearing before the Emperor Frederic I.\* in Pavia. *J. Tintoretto*.
- The Pope presenting a sword to the Doge. *F. Bassano*.
- The Doge, blessed by the Pope, on quitting Venice. *P. Fiammingo*.
- Naval Battle of Salvo and Capture of Otho. *Tintoretto*.
- The Doge introducing the Emperor's son to the Pope. *A. Vicentino*.
- The Pope allowing Otho to go to his father on a mission of peace. *Palma the younger*.
- The Emperor kneeling before the Pope. *F. Zuccato*.

12. Arrival of the Pope, the Emperor, and the Doge in Ancona. *G. Gambarato.*
13. The Pope offering gifts to the Doge, in return for his services. *Giorgio del Moro.*
- Opposite the "Paradise," of Tintoretto: Over the windows.
14. Allegorical Figures. *Marco Vecellio.*
15. Doge Andrea Contarini returning from Chioggia. *Paolo Veronese.*

### Between the Windows.

To the right looking towards the "Paradise," of Tintoretto.

16. Doge Enrico Dandolo addressing the Crusaders. *Giovanni Le Clerc.*

Over the windows.

17. Allegories. *Aliense.*
18. Assault of Zara by the Crusaders. *A. Vicentino.*

Over the large window.

19. Capture of Zara. *Tintoretto.*
20. Alessio Comneno asking the Venetians to assist his father Isaac. *A. Vicentino.*
21. The First Conquest of Constantinople by the French and the Venetians. *Tintoretto.*

Over the windows.

22. Allegories. *M. Vecellio.*
23. The second conquest of Constantinople by the French and the Venetians. *Tintoretto.*
24. Baldwin of Flanders elected Emperor at Constantinople. *A. Vicentino.*
25. Baldwin crowned by Enrico Dandolo. *Aliense.*

In the space between the pictures above mentioned and the ceiling are to be seen the portraits of 76 Doges.

The Ceiling is divided into compartments.

First compartment to the right:

26. The Conquest of Smirna from the Turks in 1471 by Pietro Mocenigo. *Paolo Veronese.*
27. The Duke of Milan defeated by the Venetians in 1440 at Casalmaggiore. *F. Bassano.*

28. Capture of Riva on the Lago di Garda from the Duke of Milan in 1440 by the Venetians. *J. Tintoretto*.

Second compartment to the left.

29. Antonio Loredan defending Scutari against Mahomet II in 1474. *P. Veronese*.  
 30. The Defeat of the flotilla of the Duke of Ferrara in 1484, by Damiano Moro. *F. Bassano*.  
 31. Vittorio Soranzo defeating the Estensi near Argenta in 1484. *J. Tintoretto*.

Central compartment.

32. The Glory of Venice. *P. Veronese*.  
 33. Venice between the Divinities and Doge Nicolò da Ponte. *J. Tintoretto*.  
 34. Venice crowned by Victory. *Palma the younger*.

Third compartment to the right:

35. Brescia defended by the Venetians against the Visconti in 1483. *J. Tintoretto*.  
 36. The Venetians defeating the Duke of Milan at Macclodio. *F. Bassano*.  
 37. Francesco Bembo conquering Visconti at Cremona in 1429. *Palma the younger*.

Fourth compartment to the left:

38. The Capture of Gallipoli from the Aragonese in 1484 by Jacopo Marcello. *J. Tintoretto*.  
 39. Giorgio Cornaro conquering the Imperialists at Cadore in 1507. *F. Bassano*.  
 40. Andrea Gritti in 1509 reconquering Padua from the Allies. *Palma the younger*.

Corridor leading to the Sala dello Scrutinio.

Marble Bust of the Emperor Francis I of Austria. *Gius. Pisani*.  
 Great Battles of Lebrun, engraved by *Audran* and *Edelink*.

Sala dello Scrutinio.

To the right on entering.

1. Zara taken from the King of Hungary in 1346. *J. Tintoretto*.  
 2. Cattaro conquered by Vittore Pisani in 1378. *A. Vicentino*.  
 3. Battle of Lepanto in 1571. *The same*.

4. The castle of Margaritino in Albania, demolished in 1571 *P. Bellotti.*
5. Defeat of the Turks at the Dardanelles by Lazzaro Mocenigo in 1698. *Pietro Liberi.*
6. Pipino at the Siege of Rialto, in 809. *A. Vicentino.*
7. Defeat of Pipino at the Canal Orfano. *The same.*
8. The defeat of the Sultan by the Venetians in the waters of Jaffa. *Sante Peranda.*
9. Capture of Tyre in 1124. *Aliense.*
10. The Venetian defeating Ruggieri the Normann, king of Sicily in 1148 *M. Vecellio.*

Opposite the door leading to the Sala del Gran Consiglio :  
 Triumphal Arch in honour of Francesco Morosini the Peloponesian with paintings by *Gregorio Lazzarini.*

Opposite the Triumphal Arch :

11. The Last Judgement *Palma the younger.*
12. Eight Prophets. *A. Vicentini.*

A continuation of the Portraits of the Doges.

### The Ceiling.

✱ In the middle compartment, three oval, and two square paintings.

13. Padua, taken from the Carrarese, in 1405. *F. Bassano.*
14. Caffa conquered by the Venetians, in 1205. *G. Dal Moro.*
15. Victory of the Venetians over the Genoese at Trapani. *Camille Bellini.*
16. The Venetians defeating the Genoese at Acres. *F. Montemezzano.*
17. The Venetians defeating the Pisani at Rhodes, in 1093. *A. Vicentino.*
18. Twelve triangular paintings representing the Virtues. *Pordenone.*

### Old Civil Quarantia, now the Reading-Room.

At the right on entering.

1. Destruction of the Golden Lamb. *Andrea Celeste.*
2. Moses punishing the Idolaters. *The same.*
3. Venice receiving the supplications of her subjects. *P. Malombra.*
4. Venice on a Throne receiving the Sceptre of Dominion. *G. B. Lorenzutti.*

## New Hall of the Library: Catalogue Room

On the ceiling:

1. The Adoration of the Wise Men: *P. Veronese.*
2. The Virgin and Child. *Boccaccino.*

## Archaeological Museum \*).

Gallery of Statues:

- |                         |                                 |
|-------------------------|---------------------------------|
| 1. Esculapius.          | 31. Bust. of a woman.           |
| 2. Head of a woman.     | 32. Boy with a goose.           |
| 3. Amphor.              | 33. Head of a man.              |
| 4. A Faun.              | 34. The sun.                    |
| 5. Head of a man.       | 35. Cupid with the bow.         |
| 6. Mercury.             | 36. Tiberius.                   |
| 7. Head of a woman.     | 37. Bust.                       |
| 8. Same subject.        | 38. Jupiter.                    |
| 9. Minerva.             | 39. Vespasian.                  |
| 10. Bacchus.            | 40. A Faun.                     |
| 11. Bust.               | 41. Faustine of Antoninus Pius. |
| 12. Vénus.              | 42. Plautilla.                  |
| 13. Head of Caracalla.  | 43. Faun.                       |
| 14. Head of a woman.    | 44. Statue of a woman.          |
| 15. A faun.             | 45. Bust.                       |
| 16. Statue of a woman.  | 46. Silenus.                    |
| 17. Apollo.             | 47. Bust.                       |
| 18. A Bacchante.        | 48. Head of a man.              |
| 19. Bust.               | 49. Nereide.                    |
| 20. A Goddess.          | 50. Faustine the elder.         |
| 21. Head of a man.      | 51. A Muse.                     |
| 22. A small Faun.       | 52. Bust of a woman.            |
| 23. Statue of a woman.  | 53. Ditto.                      |
| 24. Pallas.             | 54. Ditto.                      |
| 25. Head of an old man. | 55. Ditto.                      |
| 26. Statue of a woman.  | 56. Melpomene.                  |
| 27. A chandeleur.       | 57. Head of a woman.            |
| 28. Bust.               | 58. Trajan.                     |
| 29. Vénus.              | 59. Head of a man.              |
| 30. Julius Caesar.      | 60. Claudius.                   |

\*) Valentini Giuseppe. *Marmi scolpiti del Museo archeologico della Marciana.* Prato, 1886, in-8.

Catalogo dei marmi del Museo archeol. della Marciana. Venezia, 1865, in-12.  
Verzeichniss der Marmorbilder des archäologischen Museums bei der Markas-Bibliothek. Venedig, 1865, in-12.

- |  |                         |
|--|-------------------------|
| 61. Bust.                              | 81. Marcus Lepidus.     |
| 62. Bust of a child.                   | 82. Bacchus.            |
| 63. Base of Bacco.                     | 83. Jupiter.            |
| 64. Tiberius.                          | 84. Meleager.           |
| 65. Caracalla.                         | 85. Bacchus and Faun.   |
| 66. Marc-Antony.                       | 86. Head of a woman.    |
| 67. Bacchian base.                     | 87. Julius Caesar.      |
| 68. Base di Aretiade.                  | 88. Faustine the Elder. |
| 69. Fragment of the statue of a woman. | 89. Head.               |
| 70. Base di Aretiade.                  | 90. Minerva.            |
| 71. Statue of a woman.                 | 91. Bust.               |
| 72. Head of a man.                     | 92. Head of a man.      |
| 73. Vénus.                             | 93. Julie Domna.        |
| 74. Bust of a boy.                     | 94. A Bacchante.        |
| 75. Bust of a woman.                   | 95. Dioscurus.          |
| 76. Geta.                              | 96. Head of a man.      |
| 77. Statue of a woman.                 | 97. Bacchus as a boy.   |
| 78. Bust of a boy.                     | 98. The indian Bacchus. |
| 79. Head of a woman.                   | 99. Head of a man.      |
| 80. Apollo.                            | 100. Amphor.            |

### Sala degli Scarlatti.

Ceiling with gilt wood carvings of the XVI<sup>th</sup> century.

A Lombard chimney with the coat of arms of Doge Andrea Barbarigo. A. D. (1500).

Over the entrance-door.

Doge Loredano at the feet of the Virgin. *Lombard School*.  
The Virgin and Child. *Donatello*.

### Ancient Sculptures.

- |                           |                               |
|---------------------------|-------------------------------|
| 101. Bust.                | 111. P. Elvius pertinax.      |
| 102. Cupid with the bow.  | 112. Ulysses.                 |
| 103. A Vase.              | 113. A comic mask.            |
| 104. A pedestal.          | 114. The Génius of the Tombs. |
| 105. A globe.             | 115. Antoninus Pius.          |
| 106. A vase.              | 116. A bowl.                  |
| 107. Egyptian-Roman base. | 117. Statue of a woman.       |
| 108. A globe.             | 118. Trajan.                  |
| 109. A vase.              | 119. Statue.                  |
| 110. A pedestal.          | 120. The infant Bacchus.      |

- |                                     |                                    |
|-------------------------------------|------------------------------------|
| 121. Egipane.                       | 154. Love asleep.                  |
| 122. Bust of a woman.               | 155. Statue of a woman.            |
| 123. A Bowl.                        | 156. Sleep.                        |
| 124. Statue of an unknown.          | 157. Narcisius.                    |
| 125. Altar of Jupiter.              | 158. Victory.                      |
| 126. Bust of a woman.               | 159. Base of Bacchus.              |
| 127. Egipane.                       | 160. Trunk of the Statue of a man. |
| 128. Base moderna.                  | 161. Diana.                        |
| 129. Woman with an image.           | 162. Cista mistyca.                |
| 130. Statue of a woman.             | 163. Statue.                       |
| 131. Herma.                         | 164. A Bowl.                       |
| 132. Pastophorus.                   | 165. Diana Leucofrine.             |
| 133. Apollo Citaredus.              | 166. Standing woman.               |
| 134. Love and Psyche.               | 167. Fragment of a double Herma.   |
| 135. Statue of a man.               | 168. Apollo.                       |
| 136. Esculapius.                    | 169. Simplegma.                    |
| 137. The trunk of a Statue of Love. | 170. Statue of a woman.            |
| 138. Leda and the Swan.             | 171. Head of an old man.           |
| 139. Statue of a woman.             | 172. Statue of a woman.            |
| 140. Base di Bacco.                 | 173. Trunk of the Statue of a man. |
| 141. Trunk of a Statue of Vénus.    | 174. Love.                         |
| 142. Statue of a woman.             | 175. A lamp bowl.                  |
| 143. Ditto.                         | 176. Base of Bacchus.              |
| 144. Failing Gaul.                  | 177. Bust of a woman.              |
| 145. Dying Gaul.                    | 178. Victory.                      |
| 146. Statue of a woman.             | 179. Isis.                         |
| 147. Fragment of a Foot.            | 180. Statue of a woman.            |
| 148. The Rope of Ganimède.          | 181. Head of a woman.              |
| 149. Sacrifice of Mithra.           | 182. Small statue.                 |
| 150. Fragment of a leg.             | 183. Statue of a woman.            |
| 151. Statue of a woman.             | 184. Head of an Emperor.           |
| 152. Fragment of a Foot.            | 185. Jupiter.                      |
| 153. Falling Gaul.                  | 186. Pastophorus.                  |
|                                     | 187. Comic mask.                   |

**Sala dello scudo** (so called from the Shield of the living Doge which was hung up there), also called the **Hall of the Maps** because the walls are covered with the maps of those countries, which were visited by famous Venetian travellers.

Between the windows are portraits of Marco Polo, Marino Sanudo the Elder, Josaphat Barbaro, Alvise da Mosto, Andrea Gritti, Gio. Batt. Ramusio, Nicolò Manuzio.

## Géographical Curiosités.

1. Map of Venice, a bird's eye view. 1500.
  2. Terrestrial Globe by Fra Mauro. 1489.
  3. Photography of Venice. Drawing by. *C. Naya*. 1868.
  4. Iconography of Venice. Drawing by. *Lod. Ughi*. 1728.
  5. Planisphere in the Armenian language, painted in Amsterdam. 1695.
  6. Print of the drawing N. 4, with additions.
  7. Lithograph of two charts of Andrea Bianco. 1486.
  8. Lithograph of Africa from Diego Homen's atlas. 1558.
  9. Lithograph of the Catalanian map. 1378.
  10. Photograph of a Turkish planisphere in the shape of a heart. 1867.
  11. Original of the above photograph in pear-tree wood. *Hagi Ahmed*. 1559.
  12. Engraving of the above original. 1795.
  13. Turkish Map of Mecca and Planisphere of the 17<sup>th</sup> century.
  14. Chinese Planisphere.
  15. Celestial Globe (*Cusique Arabe*) in three tables. 1725.
  16. Engraving of a planisphere of the 15<sup>th</sup> century, from the Borgia Museum in Velletri.
- Modern terrestrial and celestial globes.

## Sala degli Scudieri.

Architecture of the entrance-door. *Lombard*.

## Carved marbres.

- |                              |  |
|------------------------------|--|
| 188. Egyptian monument.      | 205. Small Urn with Inscription.       |
| 189. Hercules and Omphale.   | 206. Cylindrical. Sacrifice-Altar.     |
| 190. A Monument.             | 207. Monument.                         |
| 191. Ditto.                  | 208. Epigraph to Socrates by Nicander. |
| 192. Mutilated Bas-relief.   | 209. Small urn.                        |
| 193. Throne of Saturn.       | 210. Tombstone.                        |
| 194. Triton.                 | 211. Ditto.                            |
| 195. The Rape of Proserpina. | 212. Sarcophagus with inscription      |
| 196. Neobide.                | 213. Tombstone.                        |
| 197. Corinthian frieze.      | 214. Ditto.                            |
| 198. Monument.               | 215. Monument.                         |
| 199. Throne of Saturn.       | 216. Apocryphal Stone.                 |
| 200. Sacrifice to Hercules.  | 217. Cylindrique. Sacrifice-Altar.     |
| 201. The Infant Bacchus.     | 218. A tombstone.                      |
| 202. Head of woman.          | 219. Petite urne with inscription.     |
| 203. Bust of woman.          | 220. Monument.                         |
| 204. Honour to Erculus.      |  |



- |   |                                    |
|---|------------------------------------|
| 221. Monument.                              | 233. Cibeles and Ati.              |
| 222. Two fighting Centaurs.                 | 234. Triton.                       |
| 223. Fauns.                                 | 235. Silicernium.                  |
| 224. Mercury and Bacchus.                   | 236. Fragment of Bacchus.          |
| 225. Bas-relief.                            | 237. Bath-servants.                |
| 226. Monument.                              | 238. Funeral Urn.                  |
| 227. Tombstone.                             | 239. Sacrifice-Altar of Dionisius. |
| 228. Biton and Cleobi.                      | 240. Funeral Urn.                  |
| 229. Iphigenie stealing the Pal-<br>ladium. | 241. Corinthian chapter.           |
| 230. Bas-relief of Apollo.                  | 242. Tombstone.                    |
| 231. Disputed Landing.                      | 243. Grecian Monument.             |
| 232. Tombstone.                             | 244. Ditto.                        |

### Sala dei Busti.

Lombard chimney of the 15<sup>th</sup> century. Plaster ornaments added during the reign of Doge Pasquale Cicogna. 1588.

Gilt carvings of the Ceiling. *Andrea Vicentino*.

The Border of the Ceiling is decorated with emblematical paintings.

### Engraved marbles.

- |                          |                          |
|--------------------------|--------------------------|
| 245. Statue of Woman.    | 266. Bust of a boy.      |
| 246. Ditto.              | 267. Geta.               |
| 247. Head of Adrien.     | 268. Juno.               |
| 248. Statue of a Woman.  | 269. A River (Allegory). |
| 249. Hygea.              | 270. Augustus.           |
| 250. Faun.               | 271. Jupiter.            |
| 251. Bust of a Woman.    | 272. Bust of a Woman.    |
| 252. Imperial head.      | 273. Bust                |
| 253. Bust of an old man. | 274. Pallas.             |
| 254. Marcus Aurelius.    | 275. Bust of a boy.      |
| 255. Head of a man.      | 276. Marcus Aurelius.    |
| 256. Bust.               | 277. Aesculapius.        |
| 257. Bust of a Woman.    | 278. Bust of a Woman.    |
| 258. Head of a Woman.    | 279. Licinius the Elder. |
| 259. Bust of a Woman.    | 280. Cybele.             |
| 260. Pallas.             | 281. Head.               |
| 261. Bust.               | 282. Pallas.             |
| 262. Caligula.           | 283. Lucius Verus.       |
| 263. Bust of a Woman.    | 284. Bust.               |
| 264. Head of a Woman.    | 285. Lucius Verus.       |
| 265. Bust.               | 286. Septimus Severus.   |

- |                               |                       |
|-------------------------------|-----------------------|
| 287. Small Statue of a Woman. | 294. Head.            |
| 288. Bust of a woman.         | 295. Caracalla.       |
| 289. Pallas.                  | 296. Bust of a Woman. |
| 290. Bust.                    | 297 Hadrian.          |
| 291. A beardless head.        | 298. Silenus.         |
| 292. Vitellius.               | 299. Faun.            |
| ▼ 293. Trajan.                | 300. Head of a boy.   |

### Hall of the Bronzes.

The ceiling is carved in gilt wood on a blue ground.

Painted Cornices, the Spirits of War, the arms of the Doge Francesco Erizzo, 1631.

Lombard chimney of the 15<sup>th</sup> century ornamented with stuccoes and with the arms of Doge Erizzo.

Portraits of four Patricians of Venice Magno and Donato, Longo and Barbaro.

Collections of ancient and modern bronzes, small figures, Italo-Grecian vessels, ivory jewels, coins and medals.

### Bronzes.

1. Statue of a young man praying. Without arms. Ancient.
2. Bust of Adrian. Ancient.
3. Bust of a Sabine. Imitation.
- ▼ 4. Bust of Vitellius. Copy of the marble, N. 292.
5. Bust of professor Marcus Mantova Benavides.
6. Bust of Canon Bernardinus Scardeoni of Padua.
7. Sleeping Youth. *Tiziano Aspetti*.
8. Three saddled horses. Bas-relief. *The same*.
9. An ox. Bas-relief. *Pietro Vellano of Padua*.
10. Silenae. Bas-relief. *The same*.
11. Head of a Satyr.
12. Head of a youth.
13. Chenets de cheminee.
14. Small copy of a statue of Napoleon the First.

### Miscellaneous Objects.

Horn of Narwal, with historical carvings.

Egyptian and Dalmatian cornalines, united; old and modern rings, cameos, old compositions, goldworks etc. The principal piece is the Jupiter Aegiocus.

## Collection of coins :

1. Coins of towns, nation and kings; — 2 *Aes graves* and Consular; — 3. Roman coins of the old and later Empire; — 4. Oriental; — 5. Coins of the middle ages and of modern times. — 6. Medals.

The most valuable of the modern coins and medals are Italian. These last are topographically divided.

The coins and medals of Venice are arranged separately.

The Hall the Philosophers is so called after the portraits of the old philosophers, now to be seen in the Palazzo Reale.

Plasters of Paris model of the monument of Thomas Mowbray, duke of Norfolk. Bas-relief of the 14<sup>th</sup> century.

## Hall of the Stuccoes.

## Paintings :

1. The Adoration of the Shepherds. *Jacopo Bassano*.
2. The Holy Family. *Salviati*.
3. The Dead Christ. *Pordenone*.
4. Portrait of Henry the Third, king of France. *J. Tintoretto*.
5. The Adoration of the Wise Men. *Bonifacio*.
6. Four small pictures. *Venetian School*.

## Marbles.

1. Head of Doge Francesco Foscari from the haut-relief over the Porta della Carta. *Bart. Bon.*
2. Group of two heads. Bas-relief. *Tullio Lombardo*.
3. Bust of Napoleon the First. *Angelo Pozzi*.
4. Bust of Maria Louisa. *The same*.
5. Bust of Benedict Manzini, curate of St. Geminiano. *Alexander Vittoria*.
6. Bust of De Electis, curate of St. Geminiano. *The same*.
7. Two Angels kneeling, 18<sup>th</sup> century. From the Cathedral of St. Mark.
8. Inscriptions in marble, of the middle ages and of modern times.

## Other Objects :

Two bust of terra cotta. *Alexander Vittoria*.

Box by means of which the votes in the Senate were taken.

Box from which was drawn the gold ball electing members to the High Council.

Plaster-casts from the Marble-works in the Archaeological Museum.

## Second Floor.

### Sala della Bussola.

Opposite the windows:

1. Leonardo Donà presented to the Virgin Mary by St. Mark. *M. Vecellio.*
2. To the right. Surrender of Bergamo to the Venetians in 1427. *Aliense.*
3. To the left. Surrender of Brescia in 1426. *The same.*
4. Venice and St. Mark glorified. Copied from. *P. Veronese.*

### Sala dei Tre Capi.

On the ceiling:

1. Punishment of the Vices. *P. Veronese.*

On the wall.

2. The Redemptor. *Bonifacio.*
3. St. Christopher, St. John the Baptist, and St. John the Evangelist. *The same.*
4. The Virgin Mary with Saints and kneeling Doge. *Vinc. Catena.*

### Corridor of the Council of Ten.

1. Faith. *Bonifacio.*
2. Hope. *The same.*
3. Portrait of Baptism Morosini. *J. Tintoretto.*
4. Portrait of Frederic Contarini. *The same.*
5. Portrait of d'Andrea Dolfin. *The same.*
6. Four Senators. *The same.*
7. Portrait of Anton Cicogna. *D. Tintoretto.*
8. Portrait of Anton Lando. *The same.*

### Hall of the Council of Ten.

Opposite the windows:

1. The Adoration of the Wise Men of the East. *Aliense.*
2. To the right. The Meeting of Alexandre the Third and Sebastian Ziani. *L. Bassano.*

3. To the left. The Italian Treaty of Peace at Bologna, in 1529. *M. Vecellio.*
4. Ornaments in different parts of the hall. *Zelotti.*

The ceiling is in compartments by *Daniele Barbaro*, drawn in the 16<sup>th</sup> century.

5. First oval towards the windows: Janus and Juno. *Zelotti.*
6. Second quadrangle: Venice with Neptune and Mars. *The same.*
7. Third oval: Neptune. *Bazzacco da Castelfranco.*
8. Fourth quadrangle: Mercury and the Peace. *The same.*
9. Fifth oval: An old man sitting beside a pretty lady. *P. Veronese.*
10. Sixth quadrangle: Venice breaking her chains. *Zelotti.*
11. Seventh oval: Venice and the Lion. *The same.*
12. Eighth quadrangle: Juno. Copy after *P. Veronese.*
13. Painting in the centre: Jupiter striking at the Vices with his thunderbolt. Copy after *The same.*

### Hall of the Four Doors.

1. The compartments of the ceiling are by *Palladio*, the frescoes by *Tintoretto.*
2. At the right on entering: Verona reconquered by the Venetians in 1439. *Jean Contarini.*
3. At the right Doge Anton Grimani at the feet of the Emblem of Faith. *Tiziano Vecellio.*
4. Figures near the above. *M. Vecellio.*
5. Marino Grimani, the Doge, kneeling before the Virgin Mary and several Saints. *G. Contarini.*
6. The ambassadors of Nurnberg asking the Doge for the Venitian laws. *C. Cagliari.*
7. Arrival of Henry the Third King of France at Venice. *A. Vicentino.*
8. Doge Cicogna receiving the Ambassador of Persia, in 1585. *C. Calieri.*

### Hall of the Senate, or of the Pregadi.

The ceiling, designed by *Cristophe Sorte.*

1. Lorenzo and Girolamo Priuli, Doges praying. *Palma the younger.*
2. Chiaro-scuvo portrait. *The same.*
3. To the right Lorenzo Giustinian elected Patriarch at Venice, in 1451. *M. Vecellio.*

4. Ptolomeus. *Palma the younger*.
5. The Descent from the Cross with angels, Saints and two Doges. *J. Tintoretto*.
6. Chiaro-oscuro portraits. *The same*.
7. Chiaro-oscuro portrait under the above: Cicero defending a case; Demosthenes crowned. *Giandominico Tiepolo*.
8. Doge Francis Venier before Venise. *Palma the younger*.
9. Doge Pasquale Cicogna at the feet of the Redeemer. *The same*.
10. Allegory of the League of Chambrai. *The same*.
11. Doge Pietro Loredan praying to the Virgin Mary for help for Venice. *J. Tintoretto*.

Ceiling in compartments by *Cristopher Sorte* about the year 1580.

12. Middle compartment. Venice Queen of the Sea. *J. Tintoretto*.
13. Oval near the throne Adoration of the Sacrament. *Tommaso Dollabella*.
14. Oval towards the door. The mint. *M. Vecellio*.
15. Oval towards the windows. The Doge between the Councillors. *G. Gambarato*.
16. Oval towards the College. The Forge of Vulcan. *A. Vicentino*.

### Anti-chapel.

1. Between the windows: Jésus-Christ turning the Slanderers out of the Temple. *Bonifacio*.
2. Over the door of the Chapel and on the left wall. The Venetian Authorities adoring the body of St. Mark (In three compartments). *Sebastiano Rizzo*.
3. Right wall. Five Saints. *J. Tintoretto*.

### Chapel.

Paintings in perspective by *Jacques Guarana*.

Sketch of an altar by *Vincenzo Scamozzi*.

Marble statue of the Virgin Mary. *Jacques Sansovino*.

At the foot of the Staircase leading to the little Church of St. Christopher, a Fresco painting. *Tiziano*.

### Hall of the College.

The ceiling by *Antonio Da Ponte*.

1. Over the entrance-door: Andrea Gritti praying to the Virgin Mary. *Tintoretto*.

2. At the Right. The Wedding of St. Catherine. *Tintoretto*.
3. Doge Nicolas da Ponte before the Virgin Mary. *The same*.
4. Doge Louis Mocenigo the First, adoring the Redeemer. *The same*.
5. Christ. Allegory of the battle of the Curzolari. *P. Veronese*.
6. Chiaro-oscuro paintings. *The same*
7. The exploits of Jupiter Embroideries of an *unknown artist* in 1540.
8. Chimney sculptured by Girolamo Campagna. *P. Veronese*.
9. Between the windows. Venice. *C. Caliari*.

#### Ceiling.

10. Quadrangle towards the door of the anticollege. Neptune and Mars. *P. Veronese*.
11. Oval in the centre Faith. *The same*.
12. Quadrangle near the Throne. Justice and Peace at the feet of Allegory of Venice. *The same*.
13. Smaller compartments and ornaments. *The same*.

Near the Chimney are statues of Hercules and Mercure. *Girolamo Campagna*.

#### Anti-college.

The ceiling was designed by *V. Scamozzi*, and painting by *P. Veronese*.

1. At the right an entering from the College. Ariadne and Bacchus. *Tintoretto*.
2. At the Left. Pallas turning away Mars. *The same*.
3. Wall opposite the windows. The Rape of Europe. *P. Veronese*.
4. Jacob's return to Canaan. *J. da Ponte*.
5. At the side of the other door. The Forge of Vulcan. *Tintoretto*.
6. Mercury with the Graces. *The same*.

#### Ceiling.

7. Venice on a Throne. *P. Veronese*.
8. The Virtues. Chiaro-oscuro. *The same*.

#### Small Anti-Room on the Golden Stair-case.

1. The upper compartment represents allegories of Justice and the Doge Girolamo Priuli. *Tintoretto*.

### Paintings on the wall :

2. Portrait of Nicola Priuli. *J. Tintoretto.*
3. Portrait of Lorenzo da Mula. *The same.*
4. Portrait of Vincenzo Morosini. *The same.*
5. Portrait of Alvise Renier. *D. Tintoretto.*
6. Portrait of Stefano Tiepolo. *Venetian School.*
7. Portrait of Tommaso Contarini. *The same.*
8. Portrait of Paolo Paruta. *J. Tintoretto.*
9. Portrait of Alexander Bon. *The same.*

### Collection of Natural curiosities in the Royal Venetian Institute of Arts and Sciences.

This museum has only been in existence a few years, and has for its principal object the collection of natural productions of Venice the Venetian provinces and the Adriatic sea. It contains well-arranged collection of animals, birds and reptiles, fishes from the Adriatic, and from the rivers and provinces. Among other things there is a large model of the elastic man from the manufactory of Dr. Auzou, of Paris, presented by Count Giovanni Querini-Stampalia ord. member of the Institute (1). There is also a fine collection of minerals and marbles from the Venetian provinces, together with choice specimens of fishes and petrified plants (2).

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(1) This eminent man who died on the 15th of May 1869 left his house in Santa Maria Formosa (Palazzo Querini) and the great bulk of his property to the public in the shape of a reading room, parlour, drawingroom, clubroom etc. well provided with books and newspapers. His library and the fine suite of apartments on the first floor were thrown open to the public on the 2nd of January 1870. Students and visitors are admitted gratis by tickets obtainable from the directors. The Times, the Pall Mall Gazette, Macmillan's Magazine and other journals — English, French, Italian and German — are taken in regulary.

(2) On every alternate Sunday the public are allowed to see the Mineral and Technological Collections. In the former case explanations are given of the zootomical preparations and of the elastic man, with a view to the science of health; in the other case machines, relating to arts and industry, are put in motion.



# CATALOGUE OF PICTURES

## IN THE

# ACADEMY OF FINE ARTS

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(The academy is open in summer from 9 a. m. to 4. p. m. in winter from 10 a. m. to 3 p. m.)

### The Passage at the Entrance.

*Luigi Pizzi*. A Victory in relief, surmounted by the bust of the sculptor.

*Innocenzo Fracaroli*. Monument of Teodoro Matteini, and marble bust of the same.

Monument and marble bust, of Antonio Diedo, modelled by *Luigi Zandomeneghi* and sculptured by his son *Pietro*.

*Jacopo De Martini*. Monument of Antonio Selva.

*Paolo Caliari* (Paolo Veronese). Two frescoes from the demolished Gregorina Palace at the Mira. They were brought here with the walls on which they are painted.

### The Corridor.

The walls are covered with original architectural drawings by *Jacopo Quarenghi*.

Here may be seen a medallion with the portrait of the Knight Commander Leopold Cicognara, author of the History of Sculpture and ex-president of this Academy.

### Vestibule leading to the 1<sup>st</sup> hall.

Statues and marble busts:

- I. *Rinaldi Rinaldo*. Adonis (a statue).
- II. *ditto*. Titian (a marble bust).
- III. *De Martini Jacopo*. Adonis (a marble statue).
- IV. *ditto*. Venice (a bust).
- V. *Rinaldi Rinaldo*. Chiron and Achilles (a marble group).
- VI. *Colonna Jacopo*. The Redeemer (a statue).

1<sup>st</sup> Hall (ancient paintings).

(Sala degli antichi dipinti).

The most remarkable paintings, are marked thus\*.

- ✱ \*1. *Vivarini Bartolomeo*. The Virgin Mary and Four Saints. A large picture (1464).
- \*2. *Mattei Michele Bolognese*. Ditto. In the central compartment is a picture of the Virgin Mary with Saints around her; on the top the Crucifix and the Evangelists; at the bottom, episodes in the life of St. Helen.
- 3. *Giamboni Michele*. Ditto. The Redeemer and Four Saints.
- 4. *Basaiti Marco*. St. Jacob.
- 5. *Lorenzo Veneziano* and *Bissolo Francesco*. Ditto. In the central compartment is a picture of the Annunciation with God the Father.
- 6. *Marco Basaiti*. St. Anthony, originally a part of a Number 4.
- 7. *ditto*. Dead Christ.
- \*8. *Da Murano Giovanni* and *Antonio*. Ditto. The Coronation of the Virgin Mary (1440).
- 9. *Vivarini Bartolomeo*. Ditto. St. Mary Magdalen.
- 10. *Vivarini Alvise sen.* Ditto. St. Mathew.
- 11. *Catena Vincenzo*. Ditto. St. Augustine.
- ✱ 12. *Zoppo Marco*. Ditto. St. Jacob.
- 13. *Catena*. Ditto. St. Jerome.
- 14. *Vivarini Bartolomeo*. Ditto. St. Barbara.
- 15. *Vivarini Alvise sen.* Ditto. St. John the Baptist.
- 16. *Stefano Pievano di St. Agnese*. Ditto. The Coronation of the Virgin Mary (in the central compartment). The small compartments representing episodes in the Life of Jesus, are by *Niccolò Semitecolo* (1380).
- 17. *Vivarini Alvise sen.* Ditto. St. Sebastian.
- 18. *ditto* Ditto. St. Anthony the Abbot.
- 19. *ditto* Ditto. St. John the Baptist.
- 20. *ditto* Ditto. St. Lawrence.
- 21. *Vivarini Bartolomeo*. Ditto. St. Clara.
- 22. *Del Fiore Jacobello*. Ditto. The Virgin Mary and Two Saints (1436).
- \*23. *Giovanni d' Alemagna* and *Antonio da Murano*. The Virgin Mary on a Throne, with the four Doctors of the Church around her. (1496).

## Ceiling.

*Unknown artist.* Beautiful gilt ornaments and coloured wood-carvings of the 15<sup>th</sup> century. The busts represent Christ and the Evangelists.

2<sup>nd</sup> Hall called the Hall of the Assumption.

(*Sala dell' Assunta*).

- \*24. *Tiziano Vecellio*. The Assumption.
- 25. *Tintoretto Jacopo*. The Fall of Man.
- 26. *Bonifacio Veneziano*. St. Jerome and St. Margaret.
- 27.       *ditto*                      St. Mark.
- 28.       *ditto*                      St. Bruno and St. Katherine.
- 29.       *ditto*                      St. Barnabas and St. Silvester. (1562).
- 30. *Andrea Vicentino*. St. Francis between two Saints, with God the Father.
- 31. *Basaiti Marco*. The son of Zebedeus (1510).
- 32. *Tintoretto Jacopo*. The Virgin and Child and three Senators.
- 33. *Tiziano Vecellio*. The Burying of Christ, (completed by *Palma the younger*).
- 34. *Bonifacio Veneziano*. St. Anthony the Abbot and St. Mark.
- 35. *Tiziano Vecellio*. The Visitation of St. Elisabeth.
- 36. *Tintoretto Jacopo*. The Resurrection of Christ, and three Senators.
- \*37. *Barbarelli Giorgio*. A Storm, miraculously subdued by St. Mark, St. Nicolas and St. George.
- 38. *Bellini Giovanni*. The Virgin and Child and six Saints.
- 39. *Palma the younger*. The twelve thousand. A vision of the Apocalypse.
- 40.       *ditto*.                      The Horse of the Apocalypse.
- 41. *Contarini Giovanni*. Portrait of a Doge a bust.
- 42. *Bonifacio Veneziano*. St. Jacob and St. Dominick.
- 43. *Palma the younger*. St. Francis.
- 44. *Caliari Paolo*. Ezechiel (a chiaro-oscuro).
- \*45. *Tintoretto Jacopo*. A miracle of St. Mark. Deliverance of a slave condemned to death,
- 46. *Caliari Paolo*. Isaiah. (a chiaro-oscuro).
- 47. *Varottari Aless.*, called *the Fadovanino*. The Wedding at Canaan.
- 48.       *ditto*                      The Virgin and Child and St. Francis of Assise, St. Antony the Abbot, and St. John.
- 49. *Bonifacio Veneziano*. St. Francis and St. Paul the Apostle.
- 50.       *ditto*                      The Adulteress before Christ.

- \*51. *Tintoretto Jacopo*. Portrait of Doge Alvise Mocenigo.
- 52. *Catena Vincenzo*. The Flagellation.
- 53. *Tintoretto Jacopo*. The Virgin and Child. St. Joseph, St. Mark, and St. Jerome, and Doge's portrait.
- \*54. *Culiari Paolo*. Virgin Mary glorified, and beneath her St. Dominick distributing garlands of roses to the Pope, the Emperor, the king, the Doge, cardinals and others.
- \*55. *Bonifacio Veneziano*. Judgment of Solomon.
- 56. *Caliari Carletto*. Christ carrying the Cross and Sta. Veronica.
- \*57. *Bonifacio Veneziano*. The Adoration of the Magi.
- 58. *Caliari Benedetto*. The Lord's Supper.
- 59. *Palma the Elder*. The Assumption.
- 60. *Marconi Rocco*. Our Saviour with St. Peter and St. Paul.
- 61. *Bassano Leandro*. St. Thomas touching the wounds of our Saviour, with St. Vincent and St. Peter the Martyr at his side.
- 62. *Caliari Paolo*. St. Cristina condemned to be flogged.
- 63. *Tintoretto Jacopo*. The Death of Abel.

### The Ceiling.

This is the work of *Cherubino Ottali*, 15<sup>th</sup> century. It is remarkable for its rich gilding and its precious carvings. The portraits of the most eminent painters of the Venetian School, painted in the years 1849-1855, by the pupils of the Academy, were recently put in the ovals under the ceiling.

In the central compartment is a painting by *Paolo Cagliari* representing the people of Mirea going to meet St. Nicholas the Bishop. In the four corners are busts of prophets by *Domenico Campagnola*.

### 3d. Hall.

*To the right of the Assumption.*

- 64. *Venetian School*. Portrait of Melchior Michieli.
- 65. *Tintoretto Jacopo*. Portrait of Pietro Marcello.
- 66. *Porta Giuseppe* called *Salviati*. The Baptism of Christ.
- 67. *Ranieri Nicolò*. The Annunciation.
- 68. *Fasolo Giannantonio*. The draught at fishing.
- 69. *Ranieri Nicolò*. The Angel Gabriel.
- 70. *ditto* The Sibyll of Erytreia.
- 71. *Bellini Giovanni*. Virgin and Child.
- 72. *Palma the Elder*. St. Stephen in the centre, and at his side St. Lawrence Giustinianus, St. Helen, St. George and St. Dominik.

73. *Tintoretto Jacopo*. St. Agnes working miracles among the crowd.  
 \*74. *Cima Giovanni Battista*. St. John the Baptist in the centre, and round him St. Peter, St. Mark, St. Jerome and St. Paul.  
 75. *Tintoretto Jacopo*. St. Mark.  
 76. Attributed to *Puritali*. The Virgin.  
 77. *Lotto Lorenzo (a copy)*. Christ in the tomb. (The Original is in the Belvédère gallery at Vienne).  
 VII. *Luigi Borro*. A marble bust of Giambellino.

### The Ceiling.

By *Tintoretto Jacopo*. In the central compartment the Prodigal Son; and in the lateral ones allegories of Faith, Fortitude, Justice, and Good Works.

### 4.th Hall.

This hall is open to the Public twice a week, viz, on Tuesdays and Saturdays, from mid-day to 3 p. m. It contains original drawings by *Raphaël*, *Leonardo da Vinci*, *Michelangelo* and other great Italian and foreign masters, besides bronzes and other paintings which are described in a catalogue exclusively intended for this hall. The catalogue may be obtained at the door of the picture-gallery.

### 5.th Hall.

(Contarini Picture Gallery).

This collection of paintings, was presented to the *Academy of Fine Arts* in the year 1843, by the eminent lover of art, whose name it bears: — namely Count Girolamo Contarini.

Besides the paintings, there are some magnificent carvings in wood, ebony statues, tapestry. Japanese vases, and other valuable articles most of them presented to the Institution by Count Contarini.

### Left Hall.

78. *Vecchia Pietro*. The Tribute Money.  
 79. *Padovanino*. The Wife of Darius.  
 80. *Unknown*. Coronation of the Virgin Mary (a sketch).  
 81. *Schiavone Andrea*. St. John in the Desert.  
 82. *Palma the younger*. Ecce Homo.  
 83. *Marconi Rocco*. Our Saviour.  
 \*84. *Palma the elder*. Christ and the widow of Naim.  
 85. *Padovanino*. Vanity.

## Over the Door :

- 86. *Palma the younger*. The corpse of Christ borne away by angels.
- 87. *Padovanino*. Orpheus and Eurydice.
- 88. *Copy after Raphaël*. The Holy Family.
- 89. *Ranieri Nicolo*. Judith.
- 90. *Bassano Jacopo*. The announcement to the shepherds of the birth of Our Saviour.
- 91. *Copy after Titien*. Venus and Adonis.
- 92. *Bassano Jacopo*. Two shepherds.
- 93. *ditto*. The flight into Egypt.
- \*94. *Bellini Giovanni*. The Virgin and Child (1487).
- 95. *Feti Domenico*. Meditation.
- 96. *Marziale Marco*. The Lord's Supper in Emmaus (1506).
- 97. *Bassano Leandro*. The Roman Lucretia.
- 98. *Bassano Jacopo*. Cock and chickens.
- 99. *ditto*. Shepherds.
- 100. *Unknown*. Rest in Egypt.
- 101. *Bellini Giovanni*. The Virgin and Child.
- 102. *Venetian School*. The Virgin and Child, St. John the Baptist and St. Lucy.
- 103. *School of Cavaraggio*. Portrait of a youth in Spanish costume.
- 104. *Bassano Jacopo*. The Entry into the Ark.
- 105. *Palma the younger*. Susan among the old men.
- 106. *Bassano Jacopo*. Rest in Egypt.
- \*107. *Salvi Giambattista*, called *Sassoferrato*. Sta. Cecily.
- 108. *Copy after Giorgione*. Three portraits.
- 109. *Bolognese School*. The Deluge.
- \*110. *Cordegliahi Andrea*. The Virgin and Child, St. Katherine and St. John.
- 111. *Michelangelo Amerighi da Caravaggio*. Gamblers.
- 112. *Palma the younger*. The Prodigal Son.
- 113. *Bassano Jacopo*. Christ praying in Gethsemane.
- 114. *Bassano Francesco*. Christ in Fetters.
- 115. *Feti*. The Parable of the Good Samaritan.
- 116. *Ditto*. Countrymen.
- 117. *Bissolo Francesco*. The corpse of Christ carried by angels.
- 118. *Paolo Veronese's School*. St. Jerome.

## Wall opposite the entrance.

- 119. *Padovanino*. Allégory.
- 120. *Tintoretto Jacopo*. Portrait of a man.

121. *Padovanino*. Allegory.
122. *Tintoretto's School*. St. Peter.
123. *Copy after Veronese*. St. Magdalen at three feet of Christ.
- \*124. *Catena Vincenzo*. The Virgin Mary with John the Baptist, and St. Jerome.
- \*125. *Cima da Conegliano*. The Virgin and Child, St. John and St. Paul.
126. *Feti*. A woman reading.  
(Over the door is the medallion of Count Contarini).
127. *Bolognese School*. Two portraits.
128. *Bassano Leonardo*. A portrait.
129. *Padovanino*. A little boy.
130. *Bassano Leandro*. Shepherds.
131. *Tintoretto School*. St. Paul.
- \*132. *Boccaccino da Cremona*. S. The Virgin and Child, St. Peter, St. John Baptist, St. Katherine and S.ta Rose.
133. *Polidoro Veneziano*. The Virgin and Child, St. John the Baptist and an angel.

### Right and wall.

134. *Padovanino*. The Rape of Proserpina.
135. *Unknown*. Fruits.
136. *Ditto*. Fruits.
137. *Palma the younger*. The Prodigal's Return.
138. *Morone*. Portraits of a Woman.
139. *Padovanino*. Judith.
140. *Bassano Leandro*. Worship of the Peasants.
141. Attribué to *Dujardin Charles*. Soldiers at rest.
142. *Unknown*. Mary Magdalen.
143. *Copy after Rembrandt*. A portrait.
144. *Bassano Leandro's style*. A portrait.
145. *Marconi Rocco*. The Adulteress.
146. Attributed to *Dujardin*. Feast near a Fountain.
147. *Ditto*. A Dance in the Country.
148. *Michelangelo da Caravaggio*. Musicians.
149. *Pordenone's School*. Portrait of a Lady.
150. *Unknown*. A Man praying.
151. *Callot Jacopo*. The Market of Impruenta.
152. *Bassano Leandro*. A portrait.
153. *Feti*. Jacob blessing his Family.
154. *Napolitan School*. Portrait of a Man with a Mask.
155. *Schiavone Andrea*. The Circumcision.

- 156. Attributed to *Dujardin*. A fair in the Country.
- 157. *Ditto* A sea view.
- 158. *Padovanino*. The Jewish Mother at the Siege of Jerusalem.
- 159. *Bassano Jacopo*. Shepherds.
- 160. Attributed to *Dujardin*. Monks giving Alms.
- 161. *Unknown*. St. Jerome.
- 162. *Ditto* Fruits.
- 163. *Feti*. The parable of the Hidden Treasure.
- 164. *Callot*. The Pont-Neuf at Paris,

#### Wall of the entrance-door.

- 165. *Unknown*. Achaz sacrificing his Son to the Idols.
- 166. *Palma the younger*. St. Peter visited in prison by the angel.
- 167. *Unknown*. The Angel appearing to Jacob.
- \*168. *Tintoretto*. A portrait.
- 169. *Unknown*. A Lady on Horseback.
- 170. *Flamande School*. A Holiday.
- 171. *Unknown*. Portrait of a Man.
- 172. *Pordenone*. Portrait of a Woman.
- 173. *Ditto*. St. John.
- 174. *Ditto*. A Head.
- 175. *Prete Genovese*. St. Jerome.
- 176. *Feti*. Head of an Old Man.
- 177. *Ditto*. Head of an Old Woman.
- \*178. *Bassano Jacopo*. Christ in Gethsemane.
- 179. *Tintoretto Jacopo*. The Virgin Mary and some worshippers.
- 180. *Copy after an Unknown artist*. Death of the Virgin Mary.
- 181. *Turchi Alessandro*, called *l'Orbetto*. Christ in Prison.
- 182. *Schiavone*. Landscape.
- 183. *Copy after Raffaello*. The Glorification of our Lord upon Mount Tabor.
- 184. *Bassano Francesco*. Shepherds.
- 185. *Ditto*. Christ in the Pharisee's House.
- 186. *Btssolo Francesco*. The Virgin and Child.
- 187. *Giovanni da Udine's style*. The Virgin and Child, S. Joseph and two other Saints.

#### 6th. Hall.

- 188. *Unknown*. Ecce Homo.
- 189. *Florentine School*. Portrait of a Cardinal.
- 190. *Tintoretto School*. Portrait of a Dominican.
- 191. *Badile Antonio*. The Samaritan at the Well.



192. *Unknown*. A Portrait.
193. *Callot*. Landscape with a Wind-Mill.
194. *Ditto*. Landscape during a Shower.
195. *Unknown*. Meat and Fruit.
196. *Schiavone Andrea*. Allegory.
197. *Callot*. Landscape with Peasants fighting.
198. *Ditto*. Another Landscape.
199. *Copy after Rubens*. Venus and Adonis.
200. *Unknown artists*. Portraits, fruits, views, and other small paintings.
201. *Callot*. Skating on the Ice.
202. *Ditto*. A Storm at Sea.
203. *Gavagnin Leandro*. Portrait of Girolamo Contarini, the donor of the picture gallery.
204. *Schatken Godefroi*. The Flagellation.
205. *Flamande School*. Two Portraits.
206. *Callot*. The Tower of Nesle.
208. *Copy after Rubens*. Apollo slaying Marsias.
209. *Several unknown*. Copy of *Michelangelo's* Last Judgment, and several small paintings all in one frame.
210. *Unknown*. Fruits, vegetables and birds.
211. *Ditto*. The Death of Abel.
212. *Copy after Albert Durer*. Adam and Eve.
213. *Jordaens Giovanni*. Women bathing.
214. *Callot*. Ruins.
215. *Ditto*. Landscape with Peasants dancing.
216. *Ditto*. Mountainous Country.
217. *Ditto*. Landscape.
218. *Bassano Francesco*. Weavers.
219. *Unknown*. The Magdalen.
220. *Bellini Giovanni*. Head of Our Saviour.
221. *Callot*. A Garden.
222. *Unknown*. Fruits.
223. *Ditto*. A portrait.
224. *Copy after Giovanni Holbein*. A portrait.
225. *Unknown*. Head of a young man crowned with a laurel wreath.
226. *Ditto*. Fruits.
227. *Dutch School*. A Lake.
228. *Brusasorci Felice*. A Goddess carried into Heavens by Cupids.
229. *Longhi Pietro*. The Fortune-Teller.
230. *Ditto*. The Dancinv-Master.

231. *Longhi Pietro*. The Apothecary.  
 232. *Unknown*. Portrait of Lady in the costume of the 17<sup>th</sup> century.  
 233. *Ditto*. St. John.  
 234. *Bellini Giovanni*. Allegory.  
 \*235. *Ditto*. Ditto.  
 236. *Ditto*. Ditto.  
 \*237. *Ditto*. Ditto.  
 238. *Ditto*. Ditto.  
 239. *Unknown*. View of Tivoli.  
 240. *Ditto*. Landscape.  
 241. *Longhi Pietro*. The Tailor.  
 242. *Ditto*. The Music-master.  
 243. *Ditto*. The Toilette.  
 244. *Unknown*. The Virgin Mary.  
 245. *Ditto*. A Family-Scene.  
 246. *Ditto*. A portrait.  
 247. *Ditto*. St. Helen.  
 248. *Brusasorci Felice*. The Flagellation of Jesus Christ.  
 249. *Unknown*. Ecce Homo.  
 250. *Schiavone Andrea*. Allegory.  
 251. *Unknown*. Portrait of a Woman.  
 252. *Ditto*. Death of the Virgin Mary.

#### 7th. Hall.

- Twelve arm-chairs in box-wood and ebony-carvings with tapestry.  
 Three ebony statues, representing Ethiopians, life-size.  
 Two pedestals with Japan vases.  
 Nine figures; Ethiopian slaves, in ebony, half the size of life, carrying Japan vases.  
 Two images of ebony, almost life-size, supporting vases.  
 Two groups, Allegories of the Seasons, and boy, carrying vases.  
 Two groups, representing Hercules as conqueror of the Lernaian serpent and of Cerberus, and above them, two rivers in boxwood, and three slaves in ebony, carrying fine valuable porcelain vases.  
 The above admirable works were executed by *Andrea Brustolon*, by order of the patrician Pietro Venier.  
 The four small Plaster of Paris models by *Brustolon*, were presented to the Academy by the patrician Lodovico Giuseppe Manin.

#### 8.th Hall.

253. *Francia Jacopo*. The Holy Family and St. Katherine.  
 254. *De Credi Lorenzo*. The Holy Family and St. John as a youth.  
 255. *Antonello da Messina*. A Head.

256. *Santé Croce Girolamo*. The Holy Family.  
 257. *Rembrandt Paolo*. A Philosopher's studio.  
 258. *Savaldo Girolamo*. St. Peter and St. Paul, the first Hermits.  
 259. *Semitecolo Nicolò*. The Virgin Mary on a Throne.  
 260. *Van Dik Antonio*. A Girl.  
 261. *Buonvicino Alessandro*, called the *Moretto di Brescia*.  
 262. *Cesare da Sesto*. The Virgin and Child  
 263. *Canale Antonio*, called *il Canaletto*, perspective view of St. Mark's School.  
 264. *Antonello da Messina*. Christ at the Column.  
 265. *Perugino Pietro*. The Washing of the Feet.  
 266. *Holbein*. A Portrait.  
 267. *Buonvicino Alessandro*, named, the *Moretto da Brescia*. St. John Baptist.  
 268. *Holbein*. A Portrait.  
 269. *Van Ostade Isaac*. A Snow-Storm.  
 270. *Giorgione's style*. An Old Woman supposed to be Titians's Mother.  
 271. *Nieulandt John*. Preaching of St. John the Baptist.  
 272. *Buonconsigli Giovanni*, named the *Marescalco*. Three Saints. Half figures.  
 \*273. *Mantegna Andrea*. St. George.  
 274. *Steen Giovanni*. An Astrologer's Family.  
 275. *Tyt Giovanni*. Animals.

### 9.th Hall.

276. *Cardin Simeone*. Allegory.  
 277. Attributed to *Kramak Luce*. Lot and his Daughters.  
 278. Attributed to *Coypel Antonio*. Susan among the Old Men.  
 279. *Battoni Pompeo*. The Virgin Mary with Angels. A Sketch.  
 279. bis. *Bernardino da Siena*. The Virgin and Child, St. Peter and St. Paul.  
 \*280. *Hondekoetter Melchior*. Poultry.  
 281. *Ditto*. A Cock-Fight.  
 282. *Flamand inconnu*. A Frozen River.  
 284. *Ditto*. Landscape with small figures.  
 \*285. *Terburg Gerardo's style*. Lady in a Swoon.  
 286. *Unknown*. Wedding of Jews.  
 287. *Ditto*. Wedding of Gentiles.  
 288. *Momper Jodocco*. Landscape.  
 289. *Dughet Gasparo*. Landscape.

290. *Lorenese Angelo*. Landscape.
291. *Dietrich C. G. E.* Shepherd.
292. *Dussart Cornelio*. Person drinking in a Public-House.
293. *Schiavone Andrea*. The Child Jesus asleep.
294. *Berghen Nicolò*. Repose of shepherds with animals.
- \*295. *Tintoretto*. Portrait of Antonio Cappello.
- ✓296. *Berkheyden Gherardo*. A Market in the Country.
297. *Mola Pierfrancesco*. Sacrifice offered to Diana.
298. *Michelangelo da Caravaggio*. Chess-Players.
299. *Brusaporci Felice*. The Trinity.
- \*300. *Schedone Bartolomeo*. The Descent from the Cross.
301. Attributed to *Titien*. Portrait of a Woman, probably Titien's mother.
302. German style, by an *unknown artist*. The Virgin and Child and one Saint.
303. *Heusch Jacopo*. Landscape with Figures.
304. *Morone*. Portrait of a Student.
305. *Wouwermans Peter*. Landscape with Bivouac of Troops.
306. *Finelli Tiberio*. A Portrait.
307. *Wan Dick*. Head of a Youth.
308. *Breughel Pietro*. Landscape with a Wind-Mill.
309. *Wan Dik*. A Head. A Study.
310. *Michelangelo da Caravaggio*. Homer.
311. *Cerquozzi Michelangelo*, named *delle Battaglie*. A Hunting-Piece.
- ✓312. *Canozio Lorenzo*. Christ in Mary's House.
313. *Bellini Giovanni*. The Virgin and Child.
314. *Schiavone*. Christ bewailing the future destruction of Jerusalem.
- \*315. *Engelbrechten*. The Crucifixion.
316. *Liberi Pietro*. Allégory.
317. *Basaiti Marco*. St. Jerome.
- \*318. *Schiavone Giorgio*. The Virgin and Child.
- \*319. *Titien*. The portrait of Jacopo Soranzo.
320. *Wildens Giovanni*. Skating.
321. *Teniers David the Younger*. A Woman Asleep.
322. *Metzu Gabriele*. Christ taken prisoner in Gethsemane.
323. *Lucas von Leyden's style*. The Mystical Wedding of St. Katherine, a Saint and a portrait.
324. *Pordenone*. Angels upon Clouds.
325. Imitated after *Guido Reni*. The Virgin.
326. *Bonifacio Veneziano*. The Virgin and Child with Saints.
327. Copy after unknown. Gamblers and Musician's.
328. *Coming David*. Animal at a Spring.

- 329. *Copy after Poussin Nicold*. Rest in Egypt.
- 330. *Van der Velde Guglielmo*. Sea View with Barges.
- 331. *Caracci Annibale's style*. Rest in Egypt.
- 332. *Santacroce Girolamo*. Our Lady with the Child and Saints.
- 333. *Geins Geuseppe jun.* Diana at the Bath.
- 334. *Breercg Bartolomeo* Landscape with Mountains.
- 335. *Bega Cornelio*. Head of an Old Man reading.
- 336. *Van Ostade Isaac*. Head of an Old Man drinking.
- 337. *Bissolo Francesco*. The Virgin and Child with Saints.
- 338. *Mirevelt Michele Jason*. Portrait of a General.
- 339. *G. B. Monoyer's style*. Vase with Flowers.
- 340. *Ditto*. Basket with Flowers.
- 341. *Ribiera Giuseppe*, named the *Spagnoletto*. Martyrdom of St. Bartholomew.
- 342. *Steen Giovanni*. Kitchen with a Family sitting at Table.
- 343. *Brakenbur Ranieri* Violin-player and Persons drinking.
- 344. *Van Ostade Adrian's School*. Head of an Old Man.
- 345. *Alboni Paolo*. The Curate among Peasants.
- 346. *Mera Pietro*. The Lord's Supper in Emaus.
- 347. *Contarini Giovanni*. Venus, a study after Titien.
- 348. *Parentino Bernardo*. The Birth of our Saviour.
- 348 bis. Attributed to *Carpaccio*. Interior of a Church with crucifixes.
- \*349. *Antonello da Messina*. The Virgin Mary.
- \*350. *Titien*. Portrait of Priamn de Lezze.
- 351. *Ancient Venetian*. The Last Judgment.
- \*352. *Tommaso da Modena*. St. Katherine (1351).
- 353. *Pecanisio Francesco*. The Virgin and Child with Angels.

### Marble Busts.

- VIII. *Unknown*. St. John. A porphyry bas-relief.
- IX. *Antique Romain style*. Antinous.
- X. *Vittoria Alessandro* General Girolamo Contarini.
- XI. *Antique Romain style*. Marcus Aurelius.
- XII. *Pizzi Angelo*. Francis the 1st, Emperor of Austria.
- XIII. *Antique Romain style*. Lucius Verus.
- XIV. *Duquesnoy Francesco*, named *il Fiammingo*. Bacchus.
- 354. *Vivarini*. St. Mark the Evangelist on a Throne, St. Francis and a Bishop.
- 355. *Unknown*. Portrait of an Old Man.
- 356. *Antonello da Messina*. Lady reading.

## X. Hall.

357. *Franceschi Paolo*. The Prodigal Son.  
 358. *Plenel N.* Review of Troops in the Camp.  
 358 bis. *Ditto*. A besieged Encampment.  
 359. *Copy after Rubens* Christ on the Cross.  
 360. *Vigri Beata Caterina*. Sta. Ursula and the Virgins (1456).  
 361. *Montagna Bartolomeo*. The Virgin Mary on a Throne between two Saints.  
 362. *Chimenti Jacopo da Empoli*. The Virgin and Child with St. John.  
 363. *Cirro Ferri* The Holy Family and St. Katherine.  
 364. *Jacopo Bellini's School*. The Virgin and Child.  
 365. *Schiavone Andrea*. The Virgin and Child, the infant, St. John, St. Katherine, St. Jerome and St. James the Apostle.  
 366. *Tiziano*. St. John the Baptist in the Desert.  
 367. *Bassano Jacopo*. The Holy Family.  
 368. *Bonifacio*. The Adoration of the Wise Men.  
 369. *Santacroce Girolamo*. A Bishop.  
 370. *Civetta*. The Tower of Babel.  
 371. *Montemezzano Francesco*. Venus crowned by Cupids.  
 372. *Bellini Giovanni*. The Virgin Mary with the Child asleep.

## 11th. Hall.

373. *Veneziano Lorenzo*. S. Nicolas.  
 374. *Ditto*. St. Stephen.  
 375. *Ditto*. St. Mark.  
 376. *Antonio da Firenze*. St. Augustin and St. Philip.  
 377. *Squarcione's School*. The Saviour, between Enoch and Elias.  
 378. *Carriani Giovanni*. Our Lady, with the Child St. John the Baptist and two Saints.  
 379. *Antonio da Firenze*. Two Saints.  
 380. *Quirizio Giovanni da Murano*. Ecce Homo.  
 381. *Andrea da Murano*. St. Sebastian.  
 382. *Gentile da Fabiano*. Our Lady with the Child.  
 383. *Andrea da Murano*. St. Peter the Martyr.  
 384. *Florigerio*. The Virgin on the Throne with the Child, the infant, St. John, St. Augustin and S. Mark.  
 385. *Catena Vincenzo*. The Virgin and Child, St. Francis and St. Jerome.  
 386. *Polidoro Veneziano*. The Virgin and Child, two Saints and a pious man.

▲ *Week in Venice.*

387. *Vivarini Bartolomeo*. The Virgin Mary.  
 388. *Giovanni da Udine*. Jesus Christ among the Doctors.  
 389. *Lorenzo Veneziano*. The Annunciation (1371).  
 390. *Vivarini's School*. The Virgin and Child.  
 391. *Lorenzo Veneziano*. St. John.  
 392. *Ditto*. St. James the Apostle.  
 393. *Ditto*. St. Peter (1371).

### 12th. Hall.

394. *Semitecolo Nicolò*. The Coronation of the Virgin Mary.  
 395. *Ancient unknown artist*. St. Jerome.  
 396. *Unknown artist*. Unknown subject.  
 397. *Quirizio da Murano*. The Virgin and Child.  
 398. *Albarenga Jacopo*. Jesus on the cross, the Virgin Mary and St. John, and at their side, St. Jerome and another Saint.  
 399. *Crivelli Carlo*. A Bishop.  
 400. *Unknown*. The decapitation of St. John the Baptist.  
 401. *Antique unknown*. A Bishop.  
 402. *Vivarini Bartolomeo*. The Virgin and Child and four Saints.  
 403. *Giovanni da Bologna*. The Virgin and Child, the four Evangelists and Saints.  
 404. *Busati Andrea*. St. Mark on a Throne, St. Andrew and St. Francis.  
 405. *Pevivali Andrea*. The flight to Egypt.  
 406. *Antique unknown*. Encampment in Bethulia.  
 407. *Jacopo da Valesa*. The Virgin and Child, a Martyr and a Bishop.  
 408. *Quariento Padovano*. The adoration of the Magi.  
 409. *Gentile da Fabiano's School*. The Wedding of St. Monica.  
 410. *Avanzi Jacopo*. The Descent from the Cross.  
 411. *Unknown*. Christ in the tomb, the Virgin Mary and St. John; in the lower part, of the picture the Virgin and Child.

### 13th. Hall.

#### (Renier's Picture Gallery.)

The paintings in this hall were bequeathed to the Academy in the year 1850 by the Countess Maria Felicita Bertrand Hellmann, widow of Count Bernardino Renier.

412. *Del Rosso Fiorentino*. Portrait of a Man.  
 413. Attributed to *Carpaccio Vittore*. Portrait of a Prelate.  
 414. *Bassano Jacopo*. The Crown of Thorns.

415. *Parassio Michele*. The Descent from the Cross.  
 416. *Vecellio Francesco*. The Virgin and Child, with St. John the Baptist.  
 417. *Palma the younger*. The Dead Christ, supported by angels.  
 418. *Tintoretto Domenico*. The Resurrection.  
 419. *Dalla Francesca Pietro*. St. Jerome.  
 420. *Palma Jacopo sen.* Portrait of a nobleman.  
 \*421. *Cima da Conegliano*. The Virgin and Child Landscape.  
 422. Attributed to *Titian*. Portrait of a physician.  
 423. *Marco Bello*. The Virgin and Child with St. John the Baptist:  
 \*424. *Bellini Giovanni*. The Virgin Mary with S. Paul and St. George.  
 425. *Tintoretto Jacopo*. The Adulteress before Jesus Christ.  
 426. *Diodato Veneziano*. The Corpse of Christ, the Virgin Mary and St. John.  
 427. *Fioravante Fieramola*. The Virgin Mary and several Saints.  
 428. *Paris Borbone*. Portrait of a man.  
 \*429. *Cima da Conegliano*. The Corpse of Christ, Nicodemus and the two Marys.  
 430. *Carpaccio Vittore*. The Virgin and Child, St. Joseph, two Saints and a portrait.  
 431. *Bassano Francesco*. The Burial of Our Saviour.  
 \*432. *Leonardo da Vinci's School*. Christ among the theologians.  
 433. *Morone Giambattista*. Portrait.  
 434. *Spagnoletto*. St. Romualdos.  
 435. *Bissolo Francesco*. The Virgin Mary presenting the Child Jesus to Simeon, and four Saints.  
 \*436. *Bellini Giovanni*. The Virgin and Child, St. Magdalen, and St. Katherine.  
 437. *Schiavone Andrea*. Christ before Pilate.  
 438. *Flammih unknown*. Landscape.  
 439. *Ditto* Landscape.  
 440. *Santacroce Girolamo*. Head of Our Saviour.

#### 14th. Hall.

441. *Tintoretto Jacopo*. Portrait of the Patrician Marco Grimani.  
 442. *Unknown*. St. Francois.  
 443. *Bellini Jacopo*. The Virgin and Child.  
 444. *Cima da Conegliano*. St. Christopher.  
 445. *Tintoretto Jacopo*. The Resurrection of Christ.  
 446. *Bassano Leandro*. The Adoration of the Shepherds.  
 447. *Sebastiani Lazzaro*. Three Saints.



448. *Bernardino da Siena*. The Virgin and Child, S. Peter and S. Paul.
449. }  
 450. } *Vivarini's School*. Three Saints.  
 451. }
452. *Benvenuto Tisi da Garofolo*, The Virgin Mary and St. Peter, St. Paul, St. John and St. Augustin (1518).
453. }  
 454. } *Vivarini's School*. Three Saints.  
 455. }
456. *Cima da Conegliano*. Our Saviour, St. Thomas the Apostle and St. Magnus.
457. *Ancient Ferrarese unknown artist*. The Virgin and Child, St. Simon and St. Jerome.
458. *Caliari Paolo*. Battle of the Curzolari.
459. *Bassano Jacopo*. St. Thomas d'Acquino represented as a Dominican Friar.
460. *Ditto*. Portrait of a Doge.
461. *Squarcione's School*. The Virgin and Child, four saints and several Angels.
462. *Fiorentine School*. Ecce Homo.
463. *Titian's School*. The Virgin and Child.
464. *Tintoretto*. Portrait of a Senator.
465. *Tiziano Vecellio*. Portrait of the Patrician Antonio Cappello.
466. *Antique unknown*. St. the Apostle.

### 15.th Hall.

In the middle of the wall on the left hand, side may be seen the original model of "Hercules and Lycas," by *Antonio Canova*. The marble copy is to be found in the Palace of Prince Torlonia at Rome.

467. *Vicentino Andrea*. The Burial of our Lord.
468. *Venetian's School*. Portrait of a Venetian Nobleman.
469. *Parrasio Michele*. Another portrait.
470. *Caliari Carlo*. Angel.
471. *Ditto*. Same subject.
472. *Barbarolli Giorgio*, named *Giorgione*. Portrait of a Venetian Nobleman.
473. *Pietro da Cortona*. Daniel in the Lion's Den.
474. *Riley Giovanni*. Portrait.
474. *Tintoretto Domenico*. The Crown of Thorns.

476. *Contarini Giovanni*. Portrait of a Venetian Nobleman.  
 477. *Tintoretto Domenico*. Same subject.  
 478. *Caliari Carlo*. Angel.  
 479. *Ditto*. Same subject.  
 480. *Da Ponte Jacopo* named *il Bassano*. Portrait of a Venetian Nobleman.  
 481. *Varottari Alessandro*, named *the Padovanino*. The arrival of the Holy Ghost.  
 482. *Van Dyke*. Portrait of a Flemish Knight.  
 483. *Bonifacio*. The Virgin Mary with several Saints and others.  
 484. *Bassano Jacopo*. St. Eleuterius blessing some pious men.  
 485. *Caliari Benedetto*. Christ brought before Pilate.  
 \*486. *Pordenone*. Our Lady of Carmel and some Saints.  
 \*487. *Tiziano Vecellio*. The Presentation of the Virgin Mary.  
 \*488. *Carpaccio Vittore*. The Child Jesus presented to Simeon.  
 \*489. *Caliari Paolo*. The Annunciation.  
 \*490. *Pordenone*. St. Lawrence Giustinian, St. John the Baptist, St. Francis and St. Augustin.  
 491. *Caliari Paolo*. The Crucifixion.  
 \*492. *Paris Borbone*. The Fisherman presenting to the Doge the ring he received from St. Mark.  
 493. *Caliari Carlo*. The Resurrection of Lazarus.  
 494. *Bassano Leandro*. The same subject.  
 \*495. *Marconi Rocco*. The Descent from the Cross, and two Saints.  
 496. *Caliari Paolo*. St. Luke and St. John.  
 497. *Santacroce Girolamo*. St. John the Evangelist.  
 498. *Tintoretto*. The Assumption.  
 499. *Bonifacio Veneziano*. St. James the Apostle and St. Dominicus.  
 500. *Ditto*. The Banquet of the Rich Man.  
 501. *Santacroce Girolamo*. St. Mark.  
 502. *Caliari Paolo*. St. Mark and St. Matthew.  
 503. *Tintoretto Jacopo*. The Virgin and Child, and four portraits of Senators.  
 504. *Bonifacio Veneziano*. St. Matthew and St. Oswald.  
 \*505. *Ditto*. Our Saviour on a Throne surrounded by David, St. Mark, St. Louis, St. Dominicus and St. Anne. At the foot of the throne is an angel tuning a lute.  
 506. *Alberti Francesco*. The Virgin and Child, Saints and pious men, portraits of members of the Marcello family &c.  
 507. *Tintoretto*. The Virgin Mary, with St. Cosmus and St. Damian, martyrs.  
 508. *Pace Pace*. St. Sebastian.

509. *Varottari Dario*. The Visitation of St. Elisabeth.  
 510. *Caliari Paolo*. St. Christine in the lake of Bolsena.  
 511. *Renieri Nicolò*. Portraits of three Patrician Inquisitors.  
 512. *Caliari Paolo*. St. Christine in prison, visited by Angels.  
 513. *Paolo Veronese's heirs*. The Lord's Supper in the Pharisee's house.  
 514. *Tintoretto*. Christ on the Cross and the Three Marys.  
 515. *Bonifacio Veneziano*. Three Saints.  
 516. *Ditto*. Our Saviour and the Apostles.  
 517. *Tintoretto Jacopo*. Venetia and six portraits of Senators.  
 518. *Bolognese School*. The Dead Christ.  
 \*519. *Cagliari Paolo*. The Virgin Mary and St. Joseph; St. John the Baptist standing upon a pedestal; St. Justina, St. Francis and St. Jerome.  
 520. *Bonifacio Veneziano*. The Birth of the Virgin Mary.  
 521. *Caliari Paolo*. St. Christina forced to worship the idols.  
 522. *Vitruvio*. Allegory.  
 523. *Vecellio Francesco*. The Annunciation.  
 524. *Bonifacio Veneziano*. The Massacre of the Children in Bethleem.  
 525. *Damiani Pietro*. The Guardian Angel.  
 526. *Paris Bordone*. The Glory of Paradise.

### The Ceiling.

- \**Tiepolo Giovanni Battista*. The discovery of the Cross by St. Helen.

The allegorical figures in water-colours in the six compartments of the ceiling, representing Generosity, Religion, Poetry, History Peace and Industry, were painted in the year 1834 by *Eugenio Moretti Larese*, pupil of the Academy. The ornamental decorations of this and of the next hall were painted by the pupils of the School of Ornaments after the drawings of *Calisto Zanotti*, professor of that school.

### 16th. Hall.

527. *Licinio Bernardino*. The Virgin Mary on a Throne with the Child Jesus and six Saints.  
 528. *Donato Veneziano*. Christ on the Cross; the Marys, St. John, St. Francis and St. Bernard.  
 \*529. *Bellini Gentile*. Miracle of the Holy Cross (1800). It is related that a piece of the true Cross, which was carried in procession to the Church of St. Lorenzo, fell into the canal. Several persons threw themselves into the water to recover

the case containing this precious relic. Andrea Vendramin, Guardian of the Confraternity, had the good fortune to seize and save it.

530. *Bima da Conegliano*. Justice.

531. *Ditto*. Temperance.

532. *Martin da Udine*, named *Pellegrino da S. Daniele*. The Angel Gabriel.

\*533. *Carpaccio Vittore*. The Dream of St. Ursula (1475).

\*534. *Basaiti Marco*. Christ praying in Gethsemane with the three sleeping disciples. Under an archway may be seen St. Francis, St. Louis the bishop and St. Andrew the Apostle (1510).

535. *Montagna Bartolomeo*. Christ between St. Rochus and St. Sebastian.

536. *Ghirlandajo Rodolfo*. The Virgin and Child, between two angels with lilies in their hands. Beside them St. Peter the Martyr and St. Lucy.

537. *Carpaccio Vittore*. King Maurus dismissing the Ambassadors of the King of Britain, who had come to ask the hand of his daughter Ursula for the son of their King.

538. *Mansueto Giovanni*. St. Mark healing Anianus.

539. *Carpaccio Vittore*. The Ambassadors of the King of England led before King Maurus soliciting the hand of the princess St. Ursula for the son of their Lord. At the right is King Maurus meditating about the proposed marriage.

540. *Mansueti Giovanni*. Episode in the life of St. Mark.

541. *Bissolo Francesco*. Christ gives St. Katherine the Crown of thorns and shows her a golden one which he reserves for her in Heaven. Around are St. Peter, St. Paul, St. James the younger, St. Magdalen, and the Archangel Raphael leading Tobias by the hand. Above is God the Father.

\*542. *Carpaccio Vittore*. The son of the King of Britain taking leave of his father. On the other side is the same prince meeting St. Ursula. In the back-ground the Royal betrothed couple take leave of the King of Britain and embark (1495).

543. *Bellini Gentile*. A Sanctuary.

544. *Carpaccio Vittore*. St. Ursula and the Virgins arriving at Cologne.

545. *Sebastiani Lazzaro*. Antonio Riccio, a sailor, saved from shipwreck in a storm by a miracle of the Holy Cross. Around him are friends welcoming his return.

\*546. *Carpaccio Vittore*. Pope Cyriacus, with his Cardinals and

Bishops, going to meet St. Ursula, her bridegroom and the Virgins at Rome.

- \*547. *Cagliari Paolo*. The banquet in Levi's house (1572).
- \*548. *Mansueti Giovanni*. Miracle of the Holy Cross, which happened on the bridge of St. Leone, where the monks who carried this sacred relic were stopped by an unknown power.
- \*549. *Carpaccio Vittore*. The Ambassadors of the King of Britain, bringing to their Lord the answer of King Maurus, St. Ursula's father.
- 550. *Sebastiani Lazzari*. Present of a relic of the Holy Cross to the School St. John the Evangelist.
- 551. *Florilegio Sebastiano*. St. Francis, St. Anthony and St. John the Evangelist.
- 552. *Carpaccio Vittorio*. Meeting of St. Anne and St. Joachim; beside them St. Lewis, King of France, and St. Ursula.
- 553. *Sebastiani Lazzaro*. The Descent from the Cross.
- \*554. *Carpaccio Vittore*. The Martyrdom of St. Ursula and her Virgins. On the right hand side is to be seen funeral of the Saint.
- \*555. *Bellini Gentile*. Procession in St. Mark's Square in 1596. The event referred to is a miracle of the Holy Cross which cured the son of Jacopo Salis, a merchant of Brescia. This boy fell on the square of Brescia and striking against a column, broke his head. On St. Mark's day, when the procession with the Holy Cross, carried by the fraternity of St. Giovanni arrived in St. Mark's Square, the boy's father made a vow, and next day the boy was cured! So say the Chronicles of the Church,
- 556. *Florilegio Sebastiano*. The Virgin and Child, with St. Rochus. St. Sebastian and St. Mouica.
- 557. *Diana Benedetto*. Brethren of the fraternity of St. John the Evangelist, distributing alms.
- 558. *Rizzo Francesco*. Christ appearing to Mary Magdalen after his resurrection.
- 559. *Carpaccio Vittore*. Crucifixion of ten thousand martyrs on Mount Ararat in Armenia (1515).
- \*460. *Ditto*. St. Ursula surrounded by her Virgins and by Pope Ciriacus, receiving from God the Father the reward of her martyrdom (1491).
- 561. *Vivarini Luigi jun.* The Virgin and Child sitting between St. Bernard, St. Francis and other Saints (1480).
- 562. *Martino da Udine*, named *Pellegrino da S. Daniele*. The Virgin Mary.

563. *Martino da Udine*, named *Pellegrino da S. Daniele*. The Annunciation.
564. *Carpaccio Vittore*. A demoniac delivered by the Patriarch of Grado, by means of the relic of the Holy Cross which he presents to the demoniac from a gallery. The old Bridge of Rialto, called *del Bagatin*, is seen in the back-ground.

## 17th. Hall.

565. *Caliari Paolo*, called *il Veronese*. The Coronation of the Virgin Mary in Paradise.
566. *Tintoretto Domenico*. Portrait of Benedetto Marcello Procuratore of St. Mark (1595).
567. *Ditto*. Portrait of Bernardino Segredo, Procuratore of St. Mark.
568. *Tintoretto Jacopo*. The Descent from the Cross.
569. *Ditto*. Two Senators.
570. *Bonifacio Veneziano*. St. Andrew, St. John the Evangelist and St. Anthony the Abbot.
571. *Giordano Luca*. The Descent from the Cross.
572. *Bonifacio Veneziano*. The adoration of the Magi.
573. *Caliari Paolo*. The institution of the "Fraternità del Soccorso".
574. *Teccarucci Francesco*. St. Francis and several Saints.
575. *Tintoretto Jacopo*. Two Senators.
576. *Ferrarese Giovanni Battista*, finished by *Varottari*. St. Sebastian assisted by Roman Matrons.
577. *Pace Pace Veronese*. Jesus washing the Apostle's feet.
578. *Tintoretto Domenico*. Portrait of Matteo Dandelo Procuratore of St. Mark.
579. *Tintoretto Jacopo*. Portrait of Alvise Renier, Procuratore of St. Mark.
580. *Diana Benedetto*. The Virgin and Child on a Throne, with St. Jerome, St. Benedict, St. Justin and St. Magdalen.
581. *Vivarini Giovanni and Antonio*. The Angel Gabriel.
582. *Cima Giovanni Battista da Conegliano*. The Virgin and Child on a Throne, with S. Sebastian, St. George, St. Nicholas, St. Catherine and St. Lucy.
583. *Vivarini Giovanni and Antonio*. The Annunciation.
584. *Mansueti Giovanni*. St. Sebastian, St. Gregory, St. Francis, St. Rochus and St. Liberale.
585. *Ingoli Matteo Ravennate*. The Lord's Supper and below St. Apollinar and S. Lawrence Giustinianus.
586. *Bonifacio Veneziano*. St. Benedict and St. Sebastian.

587. *Tintoretto Jacopo*. Portrait of Carlo Morosini Procuratore of St. Mark.
588. *Polidoro Veneziano*. The Supper Room.
589. *Sancti Antonio*. The Prodigal Son.
590. *Ditto*. Job scorned by his wife.
591. *Varottari Alessandro* said *il Padovanino*. St. Diaconus, who is Cured of blindness by the intervention of the Virgin Mary.
592. *Renieri Nicolò*. Three Portraits of Avogadori.
593. *Palma the Elder*. St. Peter in the pulpit and three other Saints.
594. *Tintoretto Domenico*. The Virgin and Child, with Portraits.
595. *Padovanino*. The Virgin Mary.
596. *Renieri Nicolò*. Three portraits of Avogadori.
597. *Le Brun Carlo*. Magdalen the penitent at the Saviour's feet. This painting was sent from Paris in exchange for one of the Lord's Supper by Veronese.
598. *Ingoli Matteo Ravennate*. The Virgin and Child and St. Anne, St. Dominik, St. Clara and St. Margaret, and in the background the two Virtues, Prudence and Fortune.
599. *Tintoretto Jacopo*. Portrait of St. John the Evangelist.
600. *Ditto*. Portrait of a Senator.
601. *Santacroce Girolamo*. St. Mark (Part of a larger painting).
602. *Ditto*. St. Jerome.
603. *Caliari Paolo*. The Assumption.

### 18th. Hall.

(Modern Paintings).

604. *Stark Giuseppe*. Christ in Martha's and Magdalen's house.
605. *Masuti Antonio*. St. Mark.
606. *Tranquillo Orsi*. Ideal prospective view.
607. *De Andrea Jacopo*. Penelope.
608. *Ditto*. Daniel the Prophet explaining Nabucodonosor's dream.
609. *Orsi Tranquillo*. Ideal perspective view.
610. *Demin Giovanni*. Ajax.
611. *Hayes Francesco*. A Philosopher.
612. *Dugoni Antonio*. David.
613. *Zona Antonio*. Tobias leaving Raguel's house.
614. *Demin Giovanni*. Hercules at the Cross-Road.
615. *Chilone Vincenzo*. Ideal perspective view.
616. *Baldacci Antonio*. Time. A Study after Dominichino.

## 19.th Hall.

(Paintings of the year 1700).

- 617. *Zuccherelli Francesco*. Landscape with the Holy Family.
- 618. *Marieschi Jacopo*. Ideal building.
- 619. *Pellegrini Domenico*. Portrait of Bartolozzi.
- ✓ 620. *Zuccherelli Francesco*. Landscape with animals.
- 621. *Longhi Pietro*. Portrait of the architect Tommaso Temanza.
- 622. *Balestra Antonio Veronese*. Our Lady of the Annunciation.
- 623. *Zuccherelli Francesco*. Landscape with the Holy Family.
- 624. *Longhi Alessandro*. Portrait of Doge 4<sup>th</sup> Mocenigo.
- 625. *Cassana Giovanni Agostino*. Fruits and vegetables.
- 626. *Nogari Giuseppe*. Portraits of Doge Narco Foscari.
- 627. *Ditto*. Portrait of Doge Pietro Grimani.
- 628. *Gaspari Pietro*. Ideal building.
- 629. *Diziani Gaspari*. Landscape.
- 630. *Tiepolo Giovanni Battista*. St. Joseph, Jesus as a Child and four Saints.
- 631. *Unknown of the French School*. A Seaport.
- 632. *Zais Gaspari*. A Fountain.
- 633. *Diziani Gaspare*. Moses receiving the Tables of the Law.
- 634. *Cassana*. Animals and Fruits.
- 635. *Longhi Alessandro*. Portrait of Doge Paolo Renier.
- 636. *Ditto*. Portrait of Doge Francesco Loredano.
- ✓ 637. *Visentini Antonio*. Court-Yard.
- 638. *De Franceschi Paolo*. St. John the Baptist. Landscape.
- 639. *Soli Giuseppe*. Perspective.
- 640. *Zuccherelli Francesco*. Landscape with St. John.
- 641. *Lazzarini Gregorio*. Moses striking the rock.
- 642. *Girardi Fabio*. Kepharon and Procris.
- 643. *Diziani Gasparo*. Landscape with St. Mary Magdalen.
- 644. *Canal Antonio*, named *Canaletto*. Atrium.
- 645. *Lazzarini Gregorio*. The Falling of Manna in the Desert.
- 646. *Longhi Alessandro*. Painting and Merit.
- 647. *Molin Pietro*, named *il Tempesta*. Landscape with Christ in the centre.
- 648. *Lazzarini Gregorio*. The Sacrifice of Abram.
- 649. *Maggiotto Domenico*. Sculpture asking Nature's advice.
- 650. *Ciguaroli Giambattino*. Rachel's death.
- 651. *Novelli Francesco*. Allegory.
- 652. *Lazzarini Gregorio*. Churity.
- 653. *Longhi Pietro*. A Philosopher.



- 654. *Maggiotto Francesco*. Painting asking Nature's advice.
- 655. *Rizzi Marco*. A Water-Fall.
- 656. *Carriera Rosalba*. Portrait of a young Patrician.
- 657. *Unknown*. A Landscape.
- 658. *Moretti Giuseppe*. Atrium.
- 659. *Crespi Luigi Canonico*. Portrait of Himself.
- 660. *Tiepolo Domenico*. The Communion of the Apostles.
- 661. *Carriera Rosalba*. Portrait of a Matron.
- 662. *Unknown*. A Landscape.
- 663. *Battaglioli Francesco*. Building.
- 664. *Ruschi Francesco Romano*. The Samaritan.

### 20th. Hall.

- 665. *Tomaselli Albano*. The Widow of Doge Foscari refusing to give her husbands's corpse to the Ambassadors of the Senate, who requested it in order to give it honourable burial (A sketch).
- 666. *Ferrari Carlo di Verona*. Perspective view of the Bridge della Pietra and of the Castle St. Pietro at Verona.
- 667. *Bini Pietro*. Visc Don Giovanni Tenorio.
- 668. *Conconi Mauro*. Achilles receiving from his mother Thetis the arms wherewith to avenge Patrocle's death.
- 669. *Giacomelli Vincenzo*. Diomede trying to hide the stolen Palladium.
- 670. *Covin Giovanni*. View of a Valley.
- 671. *Zona Antonio*. Meeting of Titian and of Paolo Veronese on the Molo of Venice.
- 672. *Hayer Francesco*. Aristides showing his name written on an Oyster-Shell.
- 673. *Riegher G.* A portrait.
- 674. *Tomaselli Albano*. St. Sebastian.
- 675. *Carlini Giulio*. Aristides.
- 676. *Denin Giovanni*. Ideal Head, a Study.
- 677. *Moja Federico*. A Landscape.
- 678. *Hayes Francesco*. Portrait of Michelangelo.
- 679. *Ghedina Giuseppe*. Andreas Contarini obliged to accept the Dogeship of Venice.

## THE CORRER MUSEUM.

Open on Wednesdays and Saturdays.

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### Hall on the ground floor.

A cistern ornamented with sculptures and figures. It is a work of the 9<sup>th</sup> century and was transferred here from the ancient town of Altino.

The front of a sarcophagus with bas-reliefs.

A Roman Altar of the epoch of the Antonini.

A statue wrapped in a toga of the epoch Augustus. Its folds are remarkably well carved, its arms and its head are modern.

An octagonal basin adorned by emblems, crosses and inscriptions of the 13<sup>th</sup> century.

On going up the stair-case, the visitor arrives at a corridor, where may be seen the portrait of the Procurator Pisani. It is a haut-relief in bronze, of the 18<sup>th</sup> century.

In the next hall is the Collection of national antiquities, presented to the Museum by Domenico Zoppotti.

On the wall may be seen: Original drawings by ancient and modern masters. Among the ancient, works are some by *Albani*; *Salvator Rosa*, *Parmigiano*, *Guercino*, *Carracci*, and others. The paintings by modern artists are those of: *Borgato*, *Gavagnin*, *Menegatti &c.*

On the right hand windows: The panels of the door of the Bucintoro.

Opposite the columns: The statue of Hagar; that of a "Genius", bust of Zoppetti, *Luccardi's* work in Carrara marble; the plaster of Paris model of one of the figures of Maria Christina's Monument at Vienna by *Canova*.

In the middle of the hall is a numismatical collection.

Opposite the windows: Two fruit baskets, *Canova's* first work, and some models by the same.

In the little hall leading into the Gallery of paintings, may be seen a collection of very interesting arms.

An urn, adorned with a bas-relief, chiselled in Florence in the 16th century.

A bust in terracotta by *Alessandro Vittoria*. A large painting representing Hercules and Jole, by *G. Lazzarini*.

### **Firs Room of the Painting Gallery.**

#### **Over the door :**

*Fra Sebastiano dal Piombo*. The Virgin Mary.

*Basaiti*. The Virgin Mary.

*Boccaccino da Cremona*. The Virgin Mary, with St. Katherine and St. John the Baptist.

*Lorenzo Veneziano*. Our Saviour and Some Saints (1369).

*Vivarini's School*. The Virgin Mary, St. Jerome and St. Augustin.

*Vincenzo Catena*. The Virgin Mary and two Saints.

*Francesco Bissolo*. The Virgin Mary.

#### **On the wall opposite the windows :**

*Fioravante Fieramola*. The circumcision.

*Vivarini*. Portrait of the Doge Giovanni Foscari.

*Bellini Giovanni*. The Virgin Mary and some Saints.

*Francia's School*. The Virgin Mary.

*Pasqualino Veneziano*. The Virgin and Child (1496).

*Bernardino Licinio*. The Virgin Mary, St. John the Baptist and St. Katherine.

*Condeliaghi*. The Virgin Mary and St. Peter.

*Bellini Giovanni*. Portrait of Doge Giovanni Mocenigo.

*Santacroce G.* Our Saviour.

*Mantegna's School*. Our Saviour.

#### **On the wall opposite the door :**

*Zuccato Sebastiano*. St. Sebastian.

*Mantegna Andrea*. St. Francis.

*Mantegna's School*. The Glorification on Mount Tabor.

*Lotto Lorenzo*. Our Saviour.

*Boccaccino Cremonese*. The Virgin Mary.

*Bellini Gentile*. Portrait of himself.

*Agostino da Forlì*. A Portrait.

*Sebastiani Lazzari*. The Annunciation.

## Second Room.

### On the wall by the door:

*Palmezzano Marco*. The Bearing of the Cross (1516).

*Civetta*. The Temptation of St. Antony.

*Cariani Giovanni*. The Virgin Mary and some Saints.

✓ *Altighiero da Zebio*. The Virgin Mary and some Saints.

### On the wall opposite the windows:

*Giovanni da Udine*. The Virgin Mary and some Saints.

*Leonardo da Vinci*. Portrait of Caesar Borgia.

*Basaiti Marco*. St. Jerome.

*Unknown*. Portrait of Doge Andrea Gritti.

*Unknown*. Cleopatra (1544).

### On the wall opposite the door:

*Carpaccio Vittore*. A Painting.

*Georgione School*. The Descent from the Cross.

*Marconi Rocco*. Portrait.

There are some antique vases, furniture etc. in this room.

## Third Room.

### On the wall near the door:

✓ *Tiepolo Giambattista*. The Banquet of Nabal.

### Opposite the windows:

*Bassano Leandro*. Angels carrying bread to St. Dominick.

### Between the windows:

*Tiriani Alessandro*. Mary Magdalen.

## Fourth Room.

*Longhi Pietro* and *Bellotti Pietro*. Scenes and Costumes of Venice.  
*Canal Antonio* named *il Canaletto*. A perspective view of the Grand Canal.

### Between the windows:

*Bonaccino Antonio*. A bas-relief in bronze (1683).

Representing the Ponte dei Pugni and a fight of gondoliers crossing the bridge.

### Fifth Room.

#### On the wall by the door :

*Schön Martin.* Jesus Christ before Pilate.

*Ditto.* The Bearing of the Cross.

*Querfurt L.* Departure of Hunters.

*Ditto.* Hunters at Rest.

*Kranach Lucas.* The Resurrection of Our Saviour.

#### On the next wall:

*Potter Paolo.* A Landscape.

*Breugel P.* The Birth of Christ.

#### On the wall opposite the door :

*Höchle.* A Tavern.

*Ditto.* A Person Drinking.

*Don Gherardo.* A Lady.

*Ditto.* A Country-Feast.

*Bellini Giovanni.* A Bronze Bust (1500).

#### On the wall at the right of the entrance :

*Probus Francesco.* A Portrait.

Supposed to be by *Durer Alberto.* Our Saviour.

*Ditto.* Our Saviour shown to the People.

The sixth room contains a number of copper-plate and wood-engravings by the best artists (ancient).

### The upper story.

The walls are adorned with plaster of Paris models of *Canova's* best works.

In the Director's room is a collection of Venetian medals, among other those which the Government had struck for *Canova*, when he made the monument of Angelo Emo, so much admired in the Arsenal.

### First Room :

*Zuccato Arminio.* Mosaic.

### Second Room :

A collection of printed books.

### Third Room.

Dishes with figures, by *Raphael*, China and Japan porcelains, glass-ware of Murano and Venice &c. &c,

### Fourth and Fifth Rooms.

Entomological and ornithological collections, collected and bequeathed to the Museum, by Count Nicolò Contarini.

### Sixth Room.

A birds's eye view of Venice in six tables attributed to Albert Durer but now proved to be the work of German artists, executed under the direction of Antonio Kolb, 1497. He obtained from the Senate permission to print copies of these plates and sold them at Venice free of duty at three ducats a copy.

There are 1557 manuscripts in the Correr Collection, and among others some of great value and interest especially the *Canzoniere*, by Petrarch, a Collection of Letters by Pietro Aretino in his own handwriting and a History of Venice by Contarini.

## LIST OF ITALIAN WORDS

## Chiefly names of streets &amp; thoroughfares.

**Calle.** — A street open at both ends. Many *calli* end in a *rio*.

**Campo.** — A square properly speaking a field. Cattle used to graze here in the olden time.

**Campiello.** — A small *campo*.

**Canale.** — A channel, commonly called a canal.

**Corte.** — A court-yard.

**Fondamenta.** — A quay or embankment.

**Lista.** — The street near which an ambassador used to live.

**Piazza.** — A Square. All the squares in Venice are called Field except the *Piazza S. Marco* and the *Piazza Bandiera e Moro*.

**Piazzetta.** — A little Square. The Piazzette were formerly called Broule.

**Piscina.** — A pool or fishpond. The place occupied by a pond retains its name after it is drained. A *Piscina* is often to be found near a *Rio*.

**Ramo.** — A small narrow street branching out of a larger one.

**Rio.** — A small *canale*.

**Rioterrà.** — A drained strip of sea-shore; a bank reclaimed from the sea.

**Ruga.** — Another name for *Calle*.

**Rughetta.** — A small *ruga*.

**Saca.** — The breadth of a channel, as *Saca della Misericordia*.

**Salizzata.** — The paved street near a church. These used to be the only paved streets in Venice.

**Traghetto.** — A Ferry.

## THE CHURCHES OF VENICE.

### Parish Churches.

Ss. Apostoli.	S. Maria Formosa.
S. Canciano (S. Canzian).	S. Maria del Giglio (S. Maria Zobenigo).
S. Cassiano (S. Cassan).	S. Maria Gloriosa (I Frari).
Ss. Ermagora e Fortunato (S. Marcuola).	S. Maria del Rosario (I Gesuati).
S. Eufemia (at the Giudecca).	S. Martino (S. Martin).
S. Felice prete.	S. Marziale (S. Marsilian).
S. Francesco della Vigna.	S. Nicola da Tolentino (I Tolentini).
S. Geremia.	S. Pantaleone medico (S. Pantaleon).
Ss. Gerv. e Protasio (S. Trovaso).	S. Pietro apostolo (di Castello).
S. Giovanni Battista in Bragora (La Bragola).	S. Raffaele Arcangelo.
Ss. Giovanni e Paolo (S. Zani-polo).	S. Salvatore.
S. Jacopo apostolo (S. Giacomo dell' Orio).	S. Silvestro.
S. Luca.	S. Simeone Profeta (S. Simon grande).
S. Marco.	S. Stefano.
S. Maria del Carmelo (I Carmini).	S. Zaccaria.

### Other Churches.

Abazia della Misericordia (La Bazia).	S. Catterina.
S. Agnese.	Commenda di Malta.
S. Andrea Apostolo.	S. Eustachio (S. Stae).
S. Antonino.	S. Fantin.
S. Apollinare (S. Aponal).	S. Fosca.
S. Barnaba.	S. Francesco di Paola.
S. Bartolomeo (S. Bortolomio).	S. Gallo.
S. Benedetto (S. Beneto).	G. M. G. Eremitane Servite.
S. Biagio (S. Biasio).	S. Giobbe (Santagioppo).
I Catecumeni.	S. Giorgio Maggiore (S. Zorzi).
	S. Giorgio dei Schiavoni.



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|---|---|
| S. Giov. Decollato (S. Zandegolà).                        | S. Maria della Visitazione (La Pietà).                      |
| S. Giovanni Elemosinario (San Zuane de Rialto).           | S. Maria e Girolamo.  |
| S. Giovanni Evangelista.                                  | S. Maurizio.  |
| S. Giovanni Grisostomo.                                   | S. Moisè.   |
| S. Giovanni in Oleo (S. Zaninovo).                        | S. Nicolò de'Mendicoli.                                     |
| S. Giuiano (S. Zulian).                                   | S. Nome di Gesù (Gesù e Maria).                             |
| S. Giuseppe di Castello (Santisepe).                      | Ogni Santi.   |
| S. Jacopo Ap' (S. Giacometo).                             | La presentazione di Maria Verg. (Le Zitelle alla Giudecca). |
| S. Lazzaro dei Mendicanti (Civ. Ospitale) Civic Hospital. | Il Redentore (Gindecca).                                    |
| S. Leone papa (S. Lio).                                   | S. Roeco.   |
| S. Lodovico.  | S. Samuele.   |
| S. Lorenzo.   | S. Samuele.   |
| S. Maria dell'Oratorio.                                   | S. Sebastiano.  |
| S. Maria (Le Penitenti).                                  | S. Simeone e Giuda S. Simon piccolo).                       |
| S. Maria Assunta (I Gesuiti).                             | S. Sofia.   |
| S. Maria Concetta (I Miracoli).                           | Lo Spirito Santo.   |
| S. Maria dei derelitti L'Ospedaleto).                     | S. Teresa (Orfanotroffo Femminile) Female Orphan Asylum.    |
| S. Maria Mad. (La Madalena).                              | S. Tommaso (S. Tomà).                                       |
| S. Maria Mater Domini.                                    | La Visit. di M. V. (Orfan. Masch.) (Male Orphan Asylum).    |
| S. Maria in Nazaret (I Scalzi).                           | S. Vitale.  |
| S. Maria dell'Orto (La Madonna dell'Orto).                | S. Vito e Modesto (S. Vio).                                 |
| S. Maria della Salute (La Salute).                        |   |

### Protestant and Greek Churches.

- Church of the Greek-Oriental community. S. Giorgio dei Greci (S. Antonino).
- Church of the Evangelical community of the Augustan Confession (Campo Ss. Apostoli).
- Church of the Anglican community (Palazzo Contarini degli Scignini alla Carità).

### Jewish Temples.

Jewish Temples (Ghetto nuovo e vecchio). New and old Jewry.

# LIST OF THE PRINCIPAL INSTITUTIONS

## Royal, Public and Municipal &c.

- |   |  |
|---|--|
| <p>Academy of Fine Arts (Carità).<br/>         Agency of the Adriatic-Oriental<br/>         Steam Navigation Comp. (S. Be-<br/>         nedetto calle Benson 3929).<br/>         Agency of the Austrian Lloyd<br/>         Steam Navigation Comp. (Piaz-<br/>         zetta).<br/>         Agency of the Italian Steam Na-<br/>         vigation Comp. S. e V. Florio<br/>         &amp; Comp. Campo san Gallo.<br/>         Agency of the Railway (S. Mark,<br/>         ponte della Paglia).<br/>         Archaeological Museum (Ducal<br/>         Palace).<br/>         Botanic Gardens (S. Giobbe).<br/>         Casino di Società (club) S. Mark,<br/>         Sottoportico Cappello).<br/>         Corte d'Assise (Rialto).<br/>         Casa di Ricovero (Sa. Giov. e<br/>         Paolo).<br/>         Chamber of Commerce and Ex-<br/>         change (Palazzo dell'ex Zecca).<br/>         City pawn-broker's (Calle della<br/>         Regina).<br/>         Civic Hospital (S. Zanipolo).<br/>         Cooperative Warehouses (S. Be-<br/>         nedetto).<br/>         Correr Museum (S. Giov. Decola-<br/>         to) Fondaco dei Turchi.<br/>         Criminal Prisons (Ponte della Pa-<br/>         glia).<br/>         Criminal Tribunal (Ponte di Ca-<br/>         nonica).<br/>         Delegation of Finance (Fondaco<br/>         dei Tedeschi).</p> | <p>Delegation of the Finance (Riva<br/>         degli Schiavoni).<br/>         Direction of the Census (Campo<br/>         S. Polo).<br/>         Direction of the Lottery (Riva<br/>         del Vino).<br/>         Ducal Palace (Piazzetta S. Marco).<br/>         Fondazione Querini-Stampalia (S.<br/>         Maria Formosa).<br/>         Finance-Direction-Office (S. Pro-<br/>         volo).<br/>         Galleria Manfrin (S. Geremia<br/>         Fondamenta Venier).<br/>         General Archives (Frari).<br/>         Gymnasium Marco Foscarini (S.<br/>         Catterina).<br/>         Gymnasium Marco Polo (S. Trovaso)<br/>         Institute of Science, Letters and<br/>         Arts (Ducal Palace).<br/>         Lyceum college (S. Catterina).<br/>         Manfredini picture gallery (Se-<br/>         minary at the Salute).<br/>         Marciana Library (Ducal Palace).<br/>         Marine Hospitals (S. M. Elisabet-<br/>         ta del Lido).<br/>         Maritime Sanity (S. Moisè, calle<br/>         Valaressa).<br/>         Municipium (Riva del Carbon).<br/>         New Procuratie (Saint Mark's<br/>         Square).<br/>         Old Procuratie (Saint Mark's<br/>         Square).<br/>         Papadopoli Garden (alla Croce).<br/>         Patriarchal Seminary (alla Salute).<br/>         Patriarch's Residence (Piazzetta<br/>         dei Leoni).</p> |
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Popular Library (S. Giovanni Laterano).	Scuola dei macchinisti (alla Celestia).
Post-Office (S. Salvatore, Calle delle Acque 5016).	State Accounts' Office (Rialto).
Prefecture (Fondamenta Cà Corner).	Society of Apollinea (S. Fantin).
Public Works Campo S. Stefano).	Superior School of Commerce (Palazzo Foscari).
Public Gardens (Via Garibaldi Castello).	Telegraph Office (at the Padiglione).
Rail-way Station (at S. Lucia).	The Arsenal (S. Martino).
Royal and Technical School (S. Stin).	Treasury (Fondamenta S. Lorenzo).
Royal Palace (S. Mark's Square).	Tribunal of Appeal (Palazzo Grimani (S. Luca).
Savings-bank (at the Municipality).	Tribunal of Commerce (Rialto).
S. Rochus' School (Near S. Rocco).	Transit Custom-House (Alla Salute).
Scuole Nautiche e commerciali (S. Giov. Laterano).	Venetian Atheneum (S. Fantin).

## CONSULS RESIDENT IN VENICE.

- Austria.** — De Pilat Friederich Consul General. S. Vitale calle e palazzo Falier N. 2906.
- Belgium.** — Barriera George, Consul, Ss. Giov. e Paolo calle della Testa N. 6125.
- Brasile.** — Bixio Leopoldo, Vice-Consul, S. Maurizio.
- Costa Ricca.** — Guerana Joseph, Consul, S. Samuele, corte del Duca N. 3056.
- Denmark.** — Bloot Gerardo Henry Cav., Consul, Santa Caterina, calle Lunga N. 4998.
- France.** — Co. du Parc Locmaria, Vice-Consul, Palazzo Correr Cannareggio.
- Great-Britain.** — Edoardo de Zuccato Vice Consul, S. Benedetto Rio Terrà della Mandola, 3785.
- Greece.** — Foresti Panagi Tipaldo, Vice-Consul, San Zaccaria, Riva degli Schiavoni N. 4158.

**Portugal.** — Ivancich Luigi, Cav., Consul, S. Giov. Novo, calle del Rimedio N. 4421.

**German Empire.** — William Fiers, Consul, S. Benedetto, Campiello della Chiesa N. 3949.

**Russia.** — Bakunine Modesto, honorary Counsellor and Consul, S. Angelo, corte dell' Albero N. 2874.

✓ **Republic of Perù.** — Petich dott. Andrea, Consul, S. Marco Procuratie vecchie, N. 84.

**Republic of Chili.** — Battaglini cav. Nicolò, S. Canciano, corte del Leon Bianco, 5629.

**Republic Argentina and Bolivia.** — Di Stadler nob. Augusto Consul, calle larga a S. Lorenzo, N. 5116.

**Republic of S. Domingo.** — Usiglio Edoardo Consul. S. Benedetto, campiello della Chiesa N. 3950.

**Republic of S. Marino.** — Giovanelli Joseph Prince, Consul, S. Fosca, via Vittorio Emanuele.

**Spain.** — Pardo cav. Napoleone, Vice-Consul, S. Fantino, calle del Fruttarol N. 1856-57.

**Sweden and Norway.** — Julius Föhr atting Consul, Ss. Giovanni e Paolo, calle della testa 6123.

**Switzerland.** — Ceresole Vittorio Sebastiano, Consul, S. Marina ponte Marcello N. 5885.

**Turkey.** — Enrico Francesconi, Consul, S. Gallo campo, N. 1121.

✓ **United States of America.** — John Harris, S. Stefano Palazzo Barbaro N. 2819.

**Uruguay.** — Petich Francesco, Consul, campo alla Fava.

**United States of Venezuela.** — Campana nob. cav. Bortolo, Consul, S. Zaccaria, corte Rotta ora Campana, N. 4410.

### Theatres.

La Fenice (S. Fantin).

Goldoni (S. Luca).

Rossini (S. Benedetto).

Camploy (S. Samuele).

Malibran (S. Giov. Grisostomo).

Theatre of the Marionette (S. Moisè, calle del Teatro).

Ridotto (Sale del Ridotto) S. Moisè, calle del Ridotto.

## DIRECTIONS FOR STRANGERS.

### Ferries.

From one side of the Gran Canal to the other . . .	L.	—	5
From St. Ganciano or from the Fondamente nuove to Murano . . . . .	o viceversa	"	— 30
From St. Anna di Castello to Lido St. Nicolò or St. Elisabetta . . . . .	ditto	"	— 60
From the Zattere and from the Spirito Santo to the Giudecca . . . . .	ditto	"	— 15
From the Zattere and from the Spirito Santo to the ships anchored in the Grand Canal of the Giudecca . . . . .	ditto	"	— 20
From the Piazzetta to the Giudecca . . . . .	ditto	"	— 20
" " to the Redentore . . . . .	ditto	"	— 30
" " to the Dogane della Salute . . . . .	ditto	"	— 12
" " to St. Giorgio Maggiore . . . . .	ditto	"	— 15
" " to the ships anchored in the lagoon between the bridge of the Wine (del Vino) and the Custom house . . . . .	ditto	"	— 20
(After sundown the fares are about one half greater).			
From the Piazzetta to the Public gardens or Via Garibaldi at Castello . . . . .	ditto	"	— 50
From the Piazzetta to the steamers in hour of arrival and departure for each person . . . . .	ditto	"	— 20
From the Piazzetta and Riva degli Schiavoni to the bathing establishment of Rima . . . . .	ditto	"	— 5
From the Railway Station to any other part of the city . . . . .	ditto	"	1 —

### Fares inside the City.

For one hour or less . . . . .	"	1 —
For each hour following . . . . .	"	— 50
For ten hours following . . . . .	"	5 —

### RULES.

1. The price for two rowers is double.
2. For barks holding six persons, one third less is paid.
3. To and from the steamers two rowers are engaged.

4. To greater distances and on festivals and extraordinary occasions an agreement must be made with the gondolier or boatman.

5. The Gondoliers are required to be appropriately dressed.

6. In case of bad weather the service will be made with two rowers.

7. The isles of S. Servilio, S. Clemente, S. Lazzaro, S. Giorgio in Alga, S. Secondo, S. Angelo della polvere, la Sacca Sessola, le Grazie, Lido, S. Michele, Murano (cimitero) are included in the neighbourhood of the city.

S. Complaints may be made to the Municipality guards or to the Municipality denouncing the Number of the Gondola or bark (battello).

### Omnibusses.

For each person . . . . .	L. — 25
For each piece of baggage. . . . .	" — 15
For an omnibus at disposition of one person or family for any part of the city . . . . .	" 8 —
For a whole day of 10 hours . . . . .	" 10 —

On the occasion of festivals an agreement must be made with the boatman.

### Principal Chemists.

Ancillo, English Dispensary, campo S. Luca.

Centenari, to the ensign of the *Madonna*, campo S. Bartolomeo.

Galvani, campo S. Stefano.

(\*) Gozzo Gius., campo S. Maria Formosa.

Mantovani, S. Marco calle Larga.

Pisanello (*Alla Colonna e mezzo*), campo S. Polo.

Pivetta, campo Ss. Apostoli.

(\*) Ponci, campo S. Salvatore.

(\*) Sarri dall'Armi (*Al Daniele Manin*), campo S. Fantin.

Scarpis (*To the Golden Head*), Bridge of Rialto.

Zampironi, S. Moisè.

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NB. Those Marked (\*) are open night and day.

### Principal Hotels.

Danieli (Hôtel Royal) ** Riva degli Schiavoni).	Hôtel Bril and English Family Boarding House, Palazzo Giustinian Vescovi, Grand Canal Close to Foscari.
Hôtel Beau Rivage (Riva degli Schiavoni).	Hôtel Bauer * (St. Mark, bridge S. Moisé).
Europa ** (Calle del Ridotto).	Hôtel Regina d'Ungheria* (S. Luca, Campiello della Malvasia).
America ** (S. Moisé, Corte Barozzi).	Leon Bianco* (St. Mark, bridge dei Dai).
Vittoria ** (Ponte dei Fuseri).	S. Gallo** (Campo S. Gallo).
Italia (S. Moisé, Barozzi bridge).	Cavalletto* (calle S. Gallo).
Luna** (S. Marco all'ascensione).	Selvatico (St. Mark, calle Selvatico).
Belle Vue (S. Marco calle Larga N. 286).	Vapore* (St. Mark, (Campiello Pignoli).
Hôtel de Munich (Città di Monaco) ** (S. Moisé, calle Valaressa).	La Fama * (St. Zaccaria, calle delle Rasse).
Grand Hôtel New-York ** (S. Moisé, calle Ferro).	Sandwirth (Riva degli Schiavoni).
Inghilterra called Laguna (Riva degli Schiavoni N. 4177-78).	Lion of St. Mark (S. Giuliano).
Pension Suisse (S. Moisé, Tragheto della Salute).	
Roma (Piscina S. Moisé),	

NB. The Hôtels marked with one asterisco are also Restaurants. Those marked with two asteriscs have Table d'Hôte.

### Chambres Meublées.

Barbier Giuseppe, S. Maria del Rosario Fondamenta Venier N. 705  
 Canali Anna, S. Marco piazzetta dei Leoni N. 357.  
 Fabris Olivotti Angela, S. Zaccaria sopportico N. 4691.  
 Fabri Quarti Marietta, S. Zaccaria Riva degli Schiavoni N. 4161,  
 e S. Marco Bacino Orseolo N. 1199.  
 Fumagalli Maria, S. Moisé calle del Ridotto N. 1362.  
 Pacchierotti dott. Gaspere, S. Moisé calle dei Fabbri N. 1417.  
 Pezzini Carlo, S. Fantino in faccia il Teatro la Fenice N. 1995.  
 Scatti Carlo, S. Moisé calle del Ridotto N. 1386.

### Steam navigation Agencies in Venice.

Agency of the Peninsular and Oriental Company — periodical line of navigation between Venice, Ancona, Brindisi and Alexandria going on to Suez, East Indies China, Japan, and Australia. Departures every Friday.

Agency of the Austrian Lloyd rap.: Rana Sebastiano, periodical line of navigation between Venice and Trieste. Departure from Venice with travellers and merchandises every Tuesday Thursday and Saturday at midnight.

Maritime Postal Service I. V. Florio & C. Palermo.

*Levant Line.*

Departures from Venice. Every Sunday 4 o'clock pm. touching Ancona, Bari, Barletta, Piraeus, Salonica, Smyrna, Dardanelles, Constantinople, Odessa.

Arrivals at Venice. Every Wednesday at Noon, returning from the above ports.

The Steamers of this Line receive Goods for and from Corfú — with transhipment at Brindisi. For and from Zara with transhipment at Ancona.

*Western Line.*

Departures from Venice. Every Friday at 4 o'clock pm. touching Trieste, Ancona, Bari, Brindisi, Gallipoli, Taranto (Catanzaro) eventually: Catanea, Riposto, Messina, Palermo, Naples, Leghorn, Genoa, Nice, Marseilles.

Arrivals at Venice. Every Friday from Trieste at 8 o'clock a.m. returning from the above ports — except Bari and Ancona.

The Steamers of this Line carry Goods and passengers for the ports of Western Calabria for the North and South Coast of Sicily and for Malta and Tunis.

*America Line.*

Passengers for Newyork. Departures from Venice at 4 p.m.; transhipment at Brindisi and Palermo, and from thence direct to Newyork.

Goods for Newyork. Departures every Friday at 4 o'clock p.m. with only one transhipment at Palermo, and thence direct to Newyork.

Through Tickets and Bills of Lading for Newyork given at the Office Campo San Gallo.

**Mails to and from England Daily.**

*Arrival:* Morning 10.30 o'clock. — Evening 8 o'clock.

*Departure:* Morning 8 o'clock. — Evening 9.30 min.



**India Mail.***Arrival:* Thursday 9 o'clock a.m.*Departure:* Saturday 10 o'clock Evening.

It is recommended to post letters half an hour before the departures.

**Venetian Lagoon's Steam Company.**

A continual service is kept up between Venice and Lido Postal service twice daily between Venice & Chioggia, Chioggia-Cavarzere, Venice-St. Donà di Piave and Cavazuccherina.

Committee of Direction: Cav. Dr. R. M. Levi, Cav. Dr. Joseph Zannini, Engineer Dominic Centanini, Eugene Cosulich, Counsel Laweyer Joseph Musatti.

Acting Director: Captain Cav. Matthew Fabbro.

Office: Riva degli Schiavoni, Calle delle Rasse.—

**Restaurants and Beer-Houses.**

Quadri (Piazza S. Marco).	S. Angelo (Campo S. Angelo).
Giulio de Angeli (jewish) (Ponte del Cavalletto).	Bella Venezia risorta (Ponte delle Ballotte).
Città di Firenze (S. Moisè, calle Ridotto).	Beer-house (S. Chiara).

Giacomuzzi, Manufacturer of Spirits and Wine Merchant S. Moisè, calle Valeressa.

Lavena formerly Pietrobuoni, Pastry-cooks and confectioners, San Moisè, Frezzeria N. 1723-1726.

**BATHING ESTABLISHMENTS.**

Hôtel America S. M. del Giglio Corte Barozzi, 2161.

- " Città di Monaco, S. Moisè calle Valeressa, 1309 e 1325.
- " Italia, S. Moisè ponte Barozzi, 1449.
- " Luna, S. Marco all' Ascensione, 1243.
- " Pension Suisse, S. M. del Giglio calle del Traghetto, 2204.
- " Sandwirth, S. Gio. in Bragora riva degli Schiavoni, 4108.
- " Stella d'Oro, S. Moisè ramo di Frezzeria, 1512.

**Chitarin Lorenzo**, fresh water baths salt, and sulphur baths, and shower at the Salute, Grand Canal 173.

**Fumiani Brothers**. Salt and fresh water baths, sulphur and shower baths, S. Benedetto, calle Benzon, Grand Canal, 3930.

✓ **Rima** on the Grand Canal opposite the Royal Garden.

**Lido Baths Company**. Great establishment of baths with 500 Cabins. Rooms for inhalation of compressed air, of Sea air, pulverized &c. &c. Hotels, Coffeehouses, Restaurants and Theatre.

**Direction:** Cav. Dr. R. M. Levi, Commendatore, Senator Antonio Fornoni, Engineer Dominik Contanini, Lawyers Joseph Musatti and Amadeus Grassini.

Offices at Venice, Calle delle Rasse; Lido at the chief Establishment.

## BANKERS.

**Banca del Popolo** Chief office, S. Marco calle dell' Angelo, 403.

**Mutual popular Bank**. S. Benedetto 3967.

**Venetian popular Bank**, S. Fantin sopportico del Caffettier.

**National Bank of the Kingdom of Italy**, Manin Palace, riva del Carbone.

✓ **Banca di Depositi e Conti correnti**, sopportico del Cappello.

**Banca di Credito Veneta**, S. Benedetto palazzo Martinengo.

**Blumenthal S. & A.** Traghetto S. Benedetto.

**Errera Angelo & C.**, S. Gallo Corte S. Zorzi, 1080.

**Föhr L.**, Ss. Gio. e Paolo, calle della Testa, 6123.

**Levi Jacob and Sons**, S. Maria Formosa in Casselleria, 5314.

**Todros E. and Comp.**, S. Maria del Giglio, corte Barozzi S. Moisè.

**Treves Giacomo**, S. Maria del Giglio, corte Barozzi S. Moisè, 2156.

**Koppel Sons**, S. Marco calle Larga ponte dei Consorzi, 1391.

**Reitmeyer Teodoro & C.** S. Marco Procuratie nuove, 714.

**Schielin Sons**, Campo S. Paternian, 4023.

**Sullam Luzzatti & C.**, S. Marco Calle larga 367.

## MONEY CHANGERS.

**Fratelli Pasquali**, all' Ascensione.

**Fiorentini Gaetano**, all' Ascensione.

*Library of Colombo Coen and Son.* Procuratie vecchie, n. 140. A large assortment of hand-books for Travellers, in all languages, Railways Guides, Views of Venice, Novels and other books in all languages, School-books, Classical works &c. &c. Great Deposit and Sale of photographs of own production.

*a Ville de New York,* Guide books, stationery, optical instruments, photographs of Venice &c., Piazza S. Marco, Procuratie Nuove.

*Guggenheim.* Establishment, containing a large collection of antiquities, objects of art, paintings ancient and modern, and a great choice of artistic furniture. S. Tomà, Corte Remer, Palazzo Balbi, 3901.

*ardi Faustino,* Hair-dresser to H. M. the King and H. R. H. *nce Amedeo S. Mark,* Procuratie nuove, n. 60.

### BARGES.

There are 19 traghetti in Venice with a constant service of gondolas which do duty as ferry boats. There are certain fixed places for hiring gondolas viz, at the Castello, at the Buso di Rialto the New and Old Jewry; at Ss. Giovanni e Paolo, at S. Maria Formosa, at the Fava, at S. Giustina, at S. Caterina, at S. Giobbe, the Piazzetta, at S. Zaccaria, at the Zattere, at S. Cancian: and the new fondamenta for Murano and elsewhere.

Fare for crossing the ferry for one or two persons, by day 5 cents, and by night, on account of the light, 10 cents.

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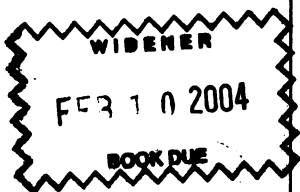
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